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you want to be in
a dress again

your new skirt:
shorter is prettier

how to find your best looks in the New York spring collections

a great new haircut

your skin: what you should
do about it right now

how you can avoid
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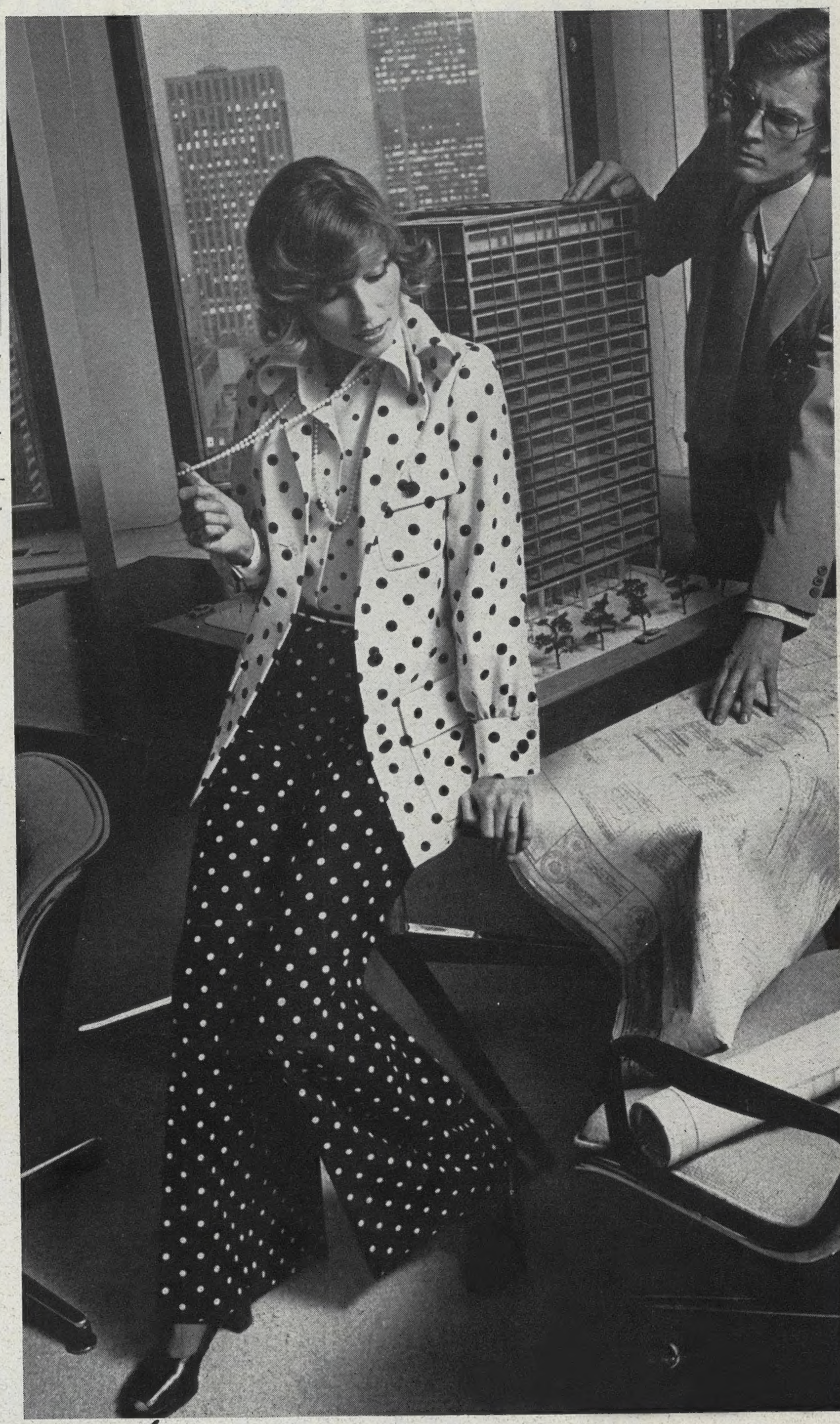
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FEBRUARY, 1973

(INCORPORATING VANITY FAIR)

VOGUE

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This year Vogue will be published on a monthly basis—coming out the first of every month—instead of twenty times a year as in previous years.



BOB STONE

COVER: Leading off Vogue's report on New York Spring Fashion—the news of a dress in your life again, the news of color—pink silk Honan, short, short-sleeved, shirty. By Morty Sussman for Mollie Parnis Boutique. More about it, page 119. Michael Danyan earrings. Pale rope: Kenneth Jay Lane. Other ropes: Yves Saint Laurent, at Bloomingdale's. Coif: Suga of Suga Salon. . . . The news of color in makeup: softer eye shadow, paler skin, a brighter redder mouth, alone here with Minute Soft Creme Makeup in Soft Beige. Big Bold Eyes in Taupe and Earth, Yippee Red lipstick. All: Helena Rubinstein.

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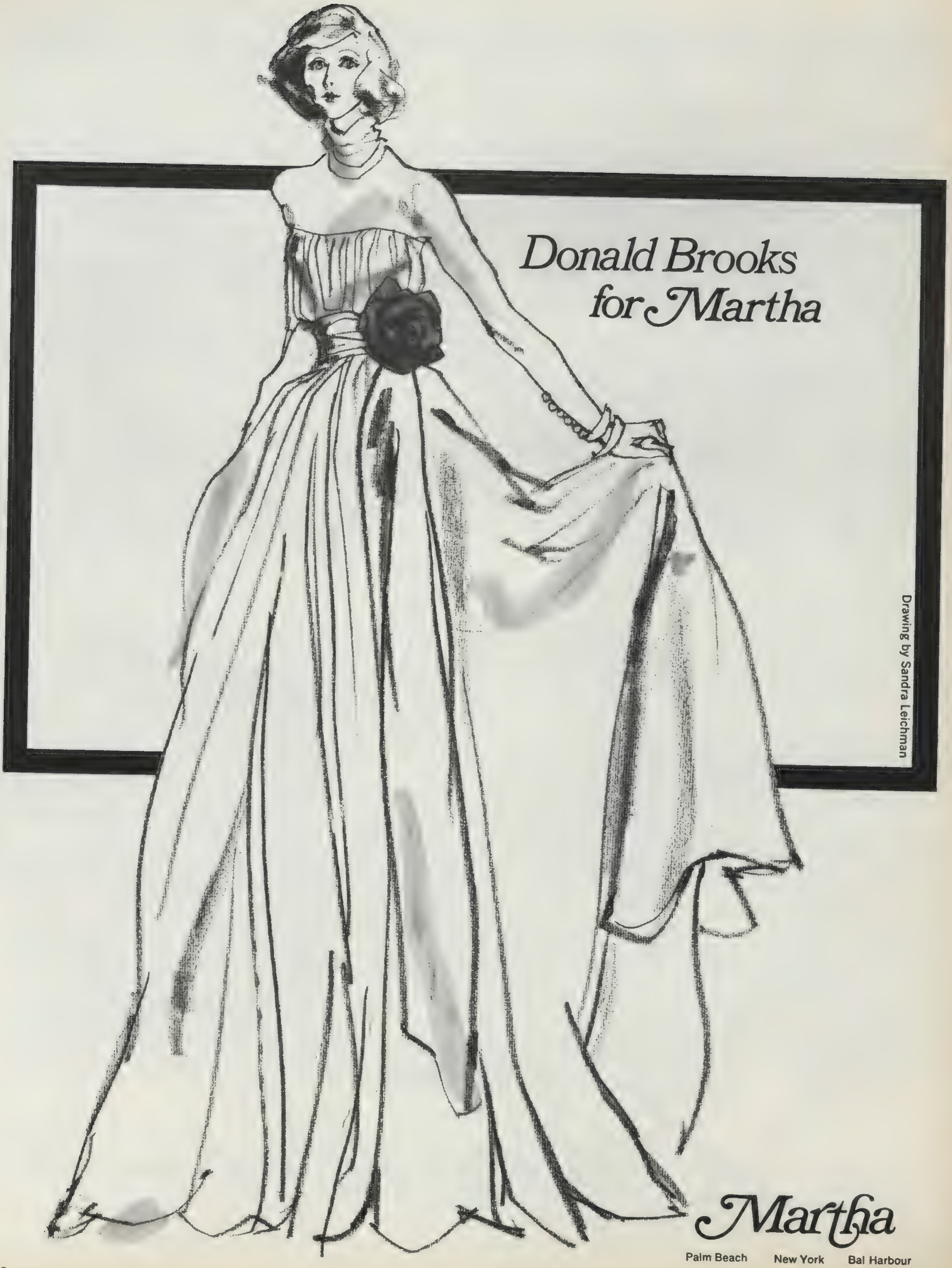


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for Martha
Drawing by Sandra Leichman
Martha
Palm Beach New York Bal Harbour



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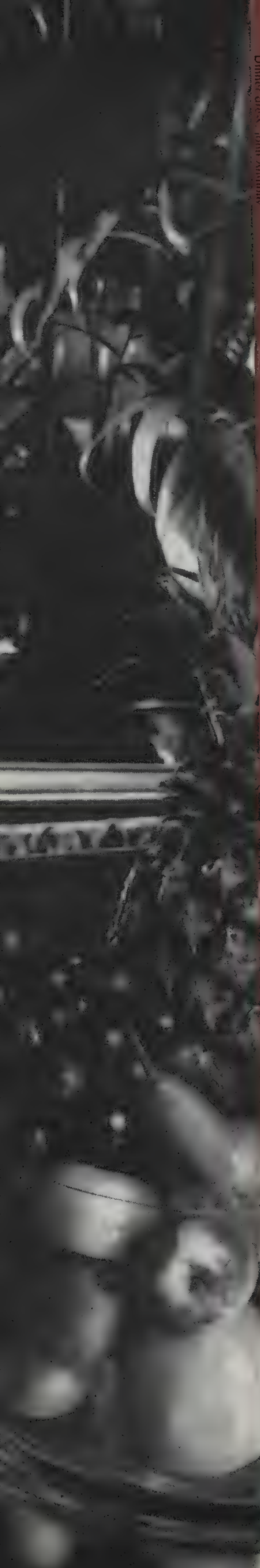


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Dinner dress, John Anthony

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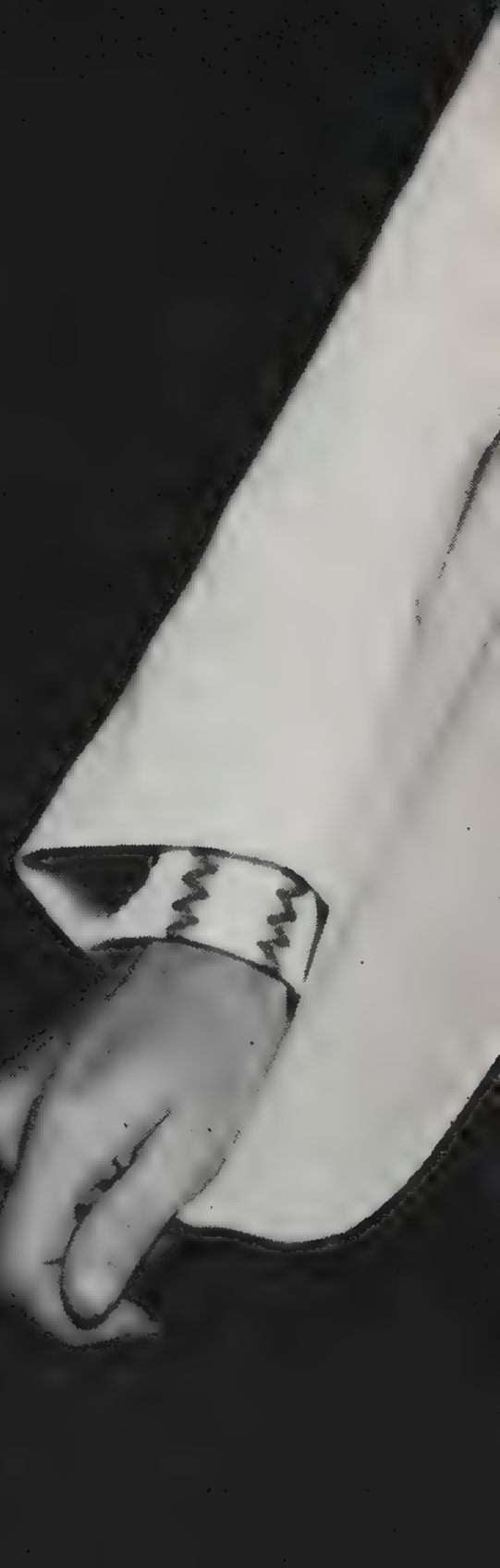
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Shirt and skirt: Chester Weinberg © 1973 Estée Lauder, Inc. Photograph: Skrebneski



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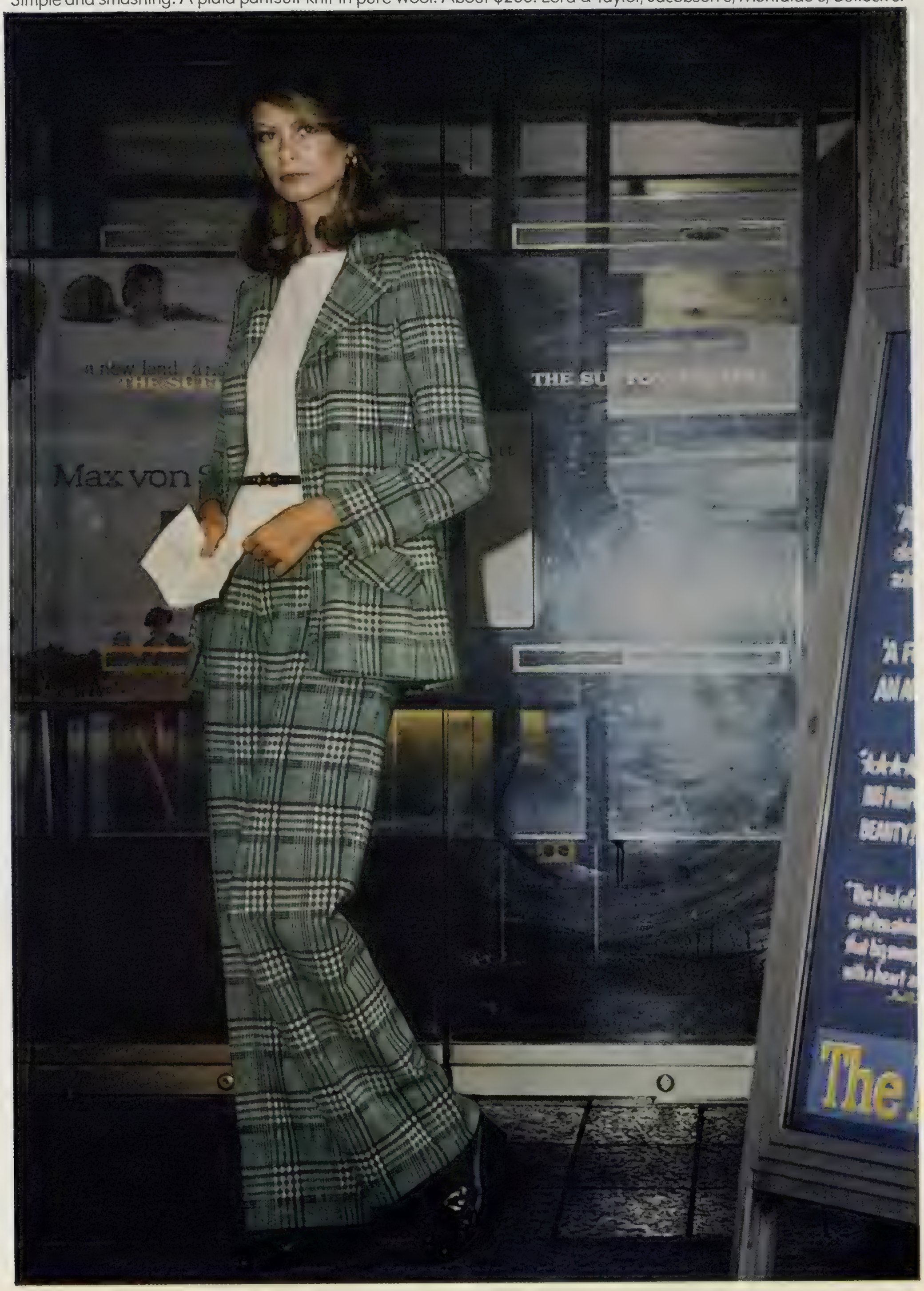
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Oceanside, Calif.	Huckabay's
San Marino, Calif.	Damon's
Santa Barbara, Calif.	Lou Rose
Santa Monica, Calif.	Henshey's
Santa Rosa, Calif.	Rosenberg's
Southern Calif.	Draper's
Stockton, Calif.	Knobby Shop
Ventura, Calif.	Scott's
Walnut Creek, Calif.	Jo Ann's
Greenwich, Conn.	Chancy D'Elia
Hartford, Conn.	Sage, Allen
New London, Conn.	Gorra's
Bal Harbour, Fla.	Sandra Post
Coral Gables, Fla.	Don Mullen
Delray Beach, Fla.	Surf N Sun
Ft Lauderdale, Fla.	Haber's
Ft. Myers, Fla.	Flossie Hill
Homestead, Fla.	The Lobby
Jacksonville, Fla.	Bolun's
Key Biscayne, Fla.	Key Bana
Miami, Fla.	Burdine's
Miami, Fla.	Jordan Marsh
Palm Beach, Fla	Frances Brewster
Panama City, Fla.	Velma's
Pompano Beach, Fla.	Nettie Milgrim
Sarasota, Fla.	Town & Country
Tallahassee, Fla.	Vogue Shop
Tampa, Fla.	Maas Bros
Albany, Ga.	Town & Country Shop
Atlanta, Ga.	Regenstein's
Columbus, Ga.	Ashley's Specialty Shop
Cuthbert, Ga.	Sam Sawyer Shop
Marietta, Ga.	Travania's Four Seasons
St Simons Island, Ga.	Roberta's
Savannah, Ga.	Marjen Shop
Boise, Idaho	Dahle's Queen Fashions
Twin Falls, Idaho	Mayfair Shop
Evanston, Ill.	Bernard's
Hinsdale, Ill.	Heritage House
Rockford, Ill.	Phyllis Starr Fashions
Woodstock, Ill.	Rosewood Apparel
Indianapolis, Ind.	L. S. Ayres
South Bend, Ind.	Frances Shop
Des Moines, Iowa	Wolf's
Dubuque, Iowa	Roshek Bros
Lexington, Ky.	Loom & Needle
Louisville, Ky.	Hyltken's
Alexandria, La.	Gus Kaplan
Lafayette, La.	Gladys Carter
Shreveport, La.	The Fashion
Beverly, Mass.	Johnny Appleseed's
Lenox, Mass.	Elise Farrar
Springfield, Mass.	Albert Steiger Co
Ann Arbor, Mich.	Goodyear's
Clare, Mich.	Allen's
Flint, Mich.	Sue Phillips
Grand Rapids, Mich.	Alice Jane Dows
Grosse Pointe, Mich.	Adelaide Huhn
Holland, Mich.	Lokker-Rutgers
Kalamazoo, Mich.	Gilmore Bros
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St Paul, Minn.	Field-Schlick
Biloxi, Miss.	La Boutique
Greenville, Miss.	Hafters
Natchez, Miss.	M M. Ullman
Kansas City, Mo.	Swanson's
Billings, Mont.	Hart-Albin
Great Falls, Mont.	Beckman's
Hastings, Nebr.	The Specialty Shoppe
Lincoln, Nebr.	Miller & Payne
North Platte, Nebr.	Rhoads Co.
Omaha, Nebr.	Nebraska Clothing
Manchester, N H.	Floyd's
Haddonfield, N. J.	Town & Country Shop
Morristown, N. J.	M. Epstein
Newark, N J.	Hahne & Company
Trenton, N. J.	Elsie Gallavan's
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Santa Fe, N. Mex.	Guarantee, Inc.
Amherst, N Y.	Jenns Dept. Store
Auburn, N. Y.	Sherman's
Buffalo, N Y.	L. L. Berger
Middletown, N. Y.	Carson & Towner
Newburgh, N. Y.	Stroock Shop
Poughkeepsie, N. Y.	Up To Date
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Syracuse, N. Y.	The Addis Co.
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High Point, N. C.	Tobias
Raleigh, N. C.	Nowell's Inc.
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Portland, Oreg.	Meier & Frank
Salem, Oreg.	La Pointe's
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Bryn Mawr, Pa.	Evelyn McGill
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Hollidaysburg, Pa.	Little Shop
Pittsburgh, Pa.	Linton's
West Chester, Pa.	Joel's
Providence, R. I.	Gladding's
Charleston, S. C.	Berlin's
Columbia, S C	Halliwanger's
Pawleys Island, S C.	Looking Glass
Spartanburg, S C.	The Aug. W Smith Co.
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Houston, Tex.	Sakowitz
Laredo, Tex.	Nachar's
Longview, Tex.	Riff's
Lubbock, Tex.	Latham's
McAllen, Tex.	Ladies' Supply
New Braunfels, Tex.	Lintz Jacob Schmidt
Odessa, Tex.	The Model Shop
Sherman, Tex.	Sylvia's
Tyler, Tex.	Collins
Uvalde, Tex.	Julien's
Waco, Tex.	Town & Country
Salt Lake City, Utah	Z. C. M. I.
Alexandria, Va.	Frankie Welch
Norfolk, Va.	Nicholson & Marks
Roanoke, Va.	Horne's
Spokane, Wash.	The Crescent
Bluefield, W. Va.	Mademoiselle Shop
Clarksburg, W. Va.	Melet's
Fairmont, W. Va.	Colony Shop
Morgantown, W Va.	Finns
De Pere, Wis.	Arthur Norgaard
Madison, Wis.	MacNeil & Moore
Milwaukee, Wis.	Gimbel's
Neenah, Wis.	Carlson's Closet
Casper, Wyo.	Kassis Dept. Store
Cheyenne, Wyo.	Fowler's

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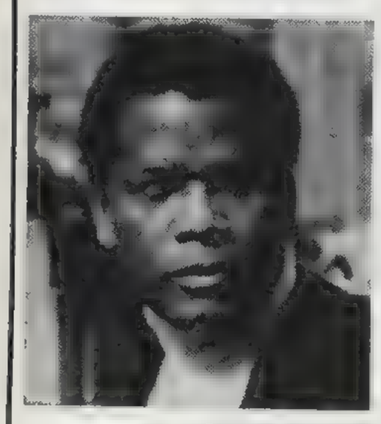
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Vogue HOROSCOPE

BY MARIA ELISE CRUMMERE



SIDNEY POITIER

In his chart: partnership with his wife in a new enterprise: a film or a baby?

Born February 20, 1927, Sidney Poitier has an unusual emphasis in his birth chart: five planets crowded into his own sign—Pisces. Four of these provide power, good luck, superior intellect, and a gracious manner; the fifth—the unique planet Uranus—is the one that makes him special. His Moon in Libra stimulates the desire for justice; and Neptune (photography) in the theater sign, Leo, shows the way in which he'll work for it.

ARIES, March 21-April 19

Love: *meet on a journey*
Work: *requires travel*
Money: *good*
Health: *splendid*

You are self-confident and like to initiate programs. Now, with your ruler, Mars, harmonious to Sagittarius, you could launch a unique idea. This excitement brings adventure and romance between new moon (February 3) and full moon (February 17).

April 20-May 20, **TAURUS**

Though you prefer a steady gait, now—with your ruler, Venus, in the spotlight sign, Aquarius—you may break out, accept a higher position after new moon, February 3. Ask for what you want just before full moon, February 17. Powerful friends will back you.

Love: *change of interests*
Work: *new*
Money: *unusual*
Health: *vigorous*

GEMINI, May 21-June 21

Love: *return to the old*
Work: *two jobs*
Money: *extra income*
Health: *beaming*

You are quick in perceiving possibilities. Now, with your ruler, Mercury, in friendly Aquarius, you can be endorsed by an old friend in a deal just at new moon, February 3. Then seek new advancement from a new friend, completing the project before full moon, February 17.

June 22-July 22, **CANCER**

Quiet, reserved, you adapt easily to new conditions. Now your ruler, the Moon, is in Aquarius—forcing you into a fresh atmosphere. You may resolve a problem of long duration, improving on the original plan. Finish by full moon, February 17, for a happy outcome.

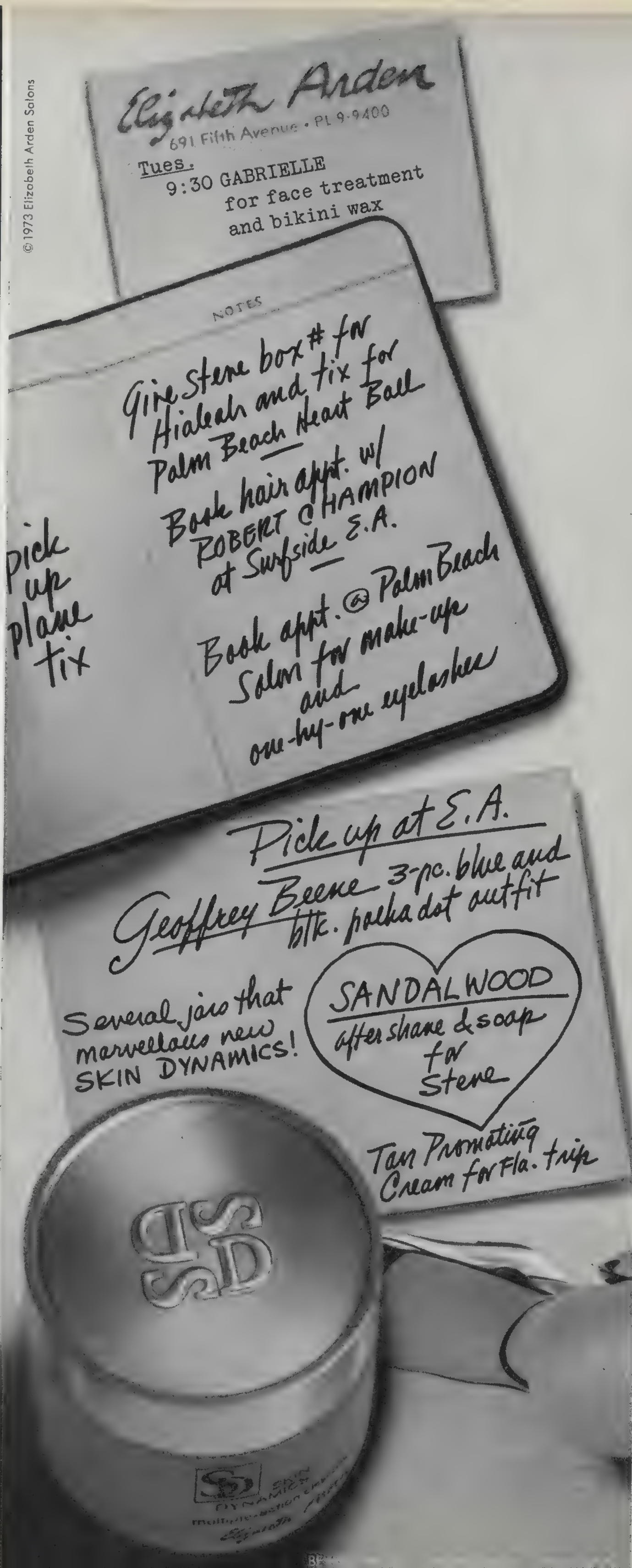
Love: *confused*
Work: *unusual*
Money: *temporary*
Health: *erratic*

LEO, July 23-August 22

Love: *new partner*
Work: *exciting*
Money: *expanded*
Health: *stimulated*

Though you love to give your time and self with a warm heart, now you become the target for "takers." As you come to full moon, February 17, new friends may overwhelm you; stay with the old friends for security. Work on finances. *(Continued on page 62)*

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Continued from page 60

VIRGO, August 23-September 22

Love: *disinterested*
Work: *three interests*
Money: *steady*
Health: *harassed*

You learn easily and do not need to work at gaining knowledge. Your ruler, Mercury, now in Aquarius, leads you to decisions apart from routine duties. Just before full moon, February 17, you may face an exposed deceit. Say nothing until the end of the month.

September 23-October 23, **LIBRA**

Your strong conjugal feelings outstrip other desires. With your ruler, Venus, in Aquarius after new moon, February 3, you will seek out old friends to settle social obligations. After full moon, February 17, new friends will get your attention—a time to gather happinesses.

Love: *exciting*
Work: *high pressure*
Money: *great*
Health: *sharp*

SCORPIO, October 24-November 21

Love: *speculative*
Work: *experimental*
Money: *a gamble*
Health: *lively*

You will not submit to imposition now, with your ruler, Mars, in Sagittarius; and you may ride over others in your excitement in gaining financial advantage. Just before full moon, February 17, ease up; don't push. A partner may limit you. The last week brings rewards; relax.

November 22-December 21, **SAGITTARIUS**

Sagittarians are lovers of law and justice. Your ruler, Jupiter, now in Capricorn, is being tested by Uranus in Libra. You may have to change your opinion to adjust to a change forced on you. At the full moon, February 17, you may feel frustrated; but a sudden revelation will end the impasse.

Love: *sparkling*
Work: *absorbing*
Money: *abundant*
Health: *optimistic*

CAPRICORN, December 22-January 19

Love: *very good*
Work: *excellent*
Money: *prosperous*
Health: *fine*

Purity and honor rank high with you. Now Jupiter in your sign gives the opportunity to express goodwill and to receive rewards for your own perseverance, gaining an honor you have coveted. Jupiter leaves Capricorn at the end of this month, not to return for the next twelve years.

January 20-February 18, **AQUARIUS**

Your fearless quality—no compromise of truth when dealing with the condition of man—is emphasized now while your ruler, Uranus, is in Libra (civic facts). After new moon, February 3, spend a week publicizing your proposals. After full moon, February 17, unexpected answers come.

Love: *secure*
Work: *quite busy*
Money: *three choices*
Health: *sound*

PISCES, February 19-March 20

Love: *bewildered*
Work: *secret*
Money: *new source*
Health: *take care*

The higher side of your nature is selfless service to the needy. Now your ruler, Neptune, in a fire sign, Sagittarius —and joined there by Mars—stimulates action during the first two weeks. Practical results can be expected in the last week when Jupiter provides influence and money.

The prettiest looks from the
NEW YORK SPRING COLLECTIONS
are available across the country

For your convenience, we list below some of the stores which have clothes based on the fashion ideas in this issue:

Abilene, Texas	Grissom's
Akron, Ohio	O'Neil's
Atlanta, Georgia	J. P. Allen
Atlantic City, N. J.	The Needle Craft
Baltimore, Maryland	Hutzler's
Baton Rouge, Louisiana	Gus Mayer
Beaumont, Texas	Gus Mayer
Beverly Hills, Calif.	I. Magnin
Billings, Montana	Doyle's
Bloomington, Ill.	Paul Anderson, Inc.
Boise, Idaho	Carroll's
Buffalo, New York	L. L. Berger, Inc.
Canton, Ohio	Stern & Mann
Chicago, Ill.	Stanley Korshak, Inc.
Cincinnati, Ohio	Gidding-Jenny
Clearwater, Fla.	Maas Brothers
Cleveland, Ohio	Halle's
Columbus, Ohio	The Union
Dallas, Texas	Titche's.
Denver, Colorado	Neusteters
Des Moines, Iowa	Younkers
Detroit, Mich.	Jacobson's
El Paso, Texas	The Popular
Eugene, Oregon	Kaufman Bros.
Fairfield, Conn.	The Fairfield Store
Great Neck, New York	Clothes 'n Things
Honolulu, Hawaii	Liberty House
Houston, Texas	Sakowitz
Huntington, W. Va.	The Style Shop
Indianapolis, Ind.	L. S. Ayres
Jackson, Miss.	Gus Mayer
Jacksonville, Fla.	Furchgott's of Florida
Johnstown, Pa.	Brett's
Kansas City, Missouri	Harzfeld's
Las Vegas, Nevada	Fanny's
Lincoln, Nebraska	Hovland-Swanson
Long Beach, Calif.	Schick's
Los Angeles, Calif.	I. Magnin
Louisville, Kentucky	Gus Mayer
Madison, Wisconsin	Manchester's
Memphis, Tennessee	Gus Mayer
Miami, Fla.	Jordan Marsh, all branches
Minneapolis, Minn.	Young Quinlan
Nashville, Tennessee	Gus Mayer
New Haven, Conn.	Esther's, Inc.
New Orleans, Louisiana	Gus Mayer
Oklahoma City, Okla.	Gus Mayer
Philadelphia, Pa.	Nan Duskin
Phoenix, Arizona	Goldwaters
Pittsburgh, Pa.	Joseph Horne Co.
Portland, Oregon	I. Magnin
Rochester, New York	B. Forman
Rockford Illinois	Edith Parrish
St. Louis, Missouri	Stix, Baer & Fuller
St. Petersburg, Fla.	Maas Brothers
Salt Lake City, Utah	ZCMI
San Antonio, Texas	Frost Bros.
San Bernardino, Calif.	The Harris Co.
San Francisco, Calif.	I. Magnin
Sarasota, Fla.	Maas Brothers
Seattle, Washington	I. Magnin
Sioux Falls, South Dakota	Fantle's, Inc.
Springfield, Ill.	Bressmer's
Stamford, Conn.	Ethel Allan
Tampa, Fla.	Maas Brothers
Toledo, Ohio	Lasalle's
Troy, Mich.	Claire Pearone
Tulsa, Okla.	Gus Mayer
Union, South Carolina	Gregory's, Inc.
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Pat Sandler

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MOVIES

BY CLIVE BARNES

ROBERT REDFORD, SARAH MILES, MAGGIE SMITH, AND SCENERY, TOO

Three new films with shiny stars—and spectaular outdoor decoration

Movies have become spectacularly beautiful over the years. There is an *auteur* theory of movie criticism that maintains that the film's actual director is the prime artist in the film's success, tone, and look. I sometimes think that it is in reality the art director and that in some cases movies have virtually become part of the interior-decoration business. They are lovely to look at but less delightful to hold in mind. Your eyes wander through them as if they were a bewitched forest, and you are never quite certain what all this scenery is trying to say to you.

The other night on the late, late or even later show on television (incidentally, cable television is a curse for resident New Yorkers—now we can actually see the stuff we were once so haughty about, we find ourselves watching it at inconvenient hours), I saw John Ford's *Drums Along the Mohawk*, with Henry Fonda and Claudette Colbert. It is a near-classic Western, full of dramatics, attitudes, Indians, and scenery. Today everything has changed.

The attitudes have changed, of course. The violence of the Indian is still acceptable, but now his violence is seen as that of a man fighting for his country rather than that of an evil savage halting the legitimate progress of a white America. The idea of reality has changed. Ford, among others, made mythic Westerns; and those have become mythic enough to be intellectualized. Cowboys and mountain men, villains and heroes are now all conscientiously playing that great emblematic and symbolic game, the Conquest of the West. But what has changed most of all is the scenery.

A new film brought this home to me—*Jeremiah Johnson*, which has been directed by Sydney Pollack and stars Robert Redford as the tough and restless Jeremiah, a Civil War veteran out to find life and trouble in the mountains. He finds both.

Mr. Redford, with his tortured look of honesty and his strong right arm, can lick the Indians. But he can't lick the mountains. They are superb. You go through the film (photography by Duke Callaghan, art direction by Ted Haworth) agog at the scenery. It leaves a memory of sheer scenic beauty—but it is a beauty that almost detracts from the film.

Look at Robert Bolt's first movie, *Lady Caroline Lamb*. Now this is the first film Robert Bolt, playwright, screenwriter, and husband of Sarah Miles, has ever directed. (Some men just naturally over-achieve.) Lady Caroline Lamb was the first really notorious mistress of the bad Lord Byron. She is a fascinating freak of English nineteenth-century history, a willful hysteric who played out her life into tragedy. The pictures I recall of her were mistily beautiful, and the strange yet lovely Miss Miles looks a perfect ringer for her.

This is a symphony of scenery. Nineteenth-century England has never looked so beguiling. It is not a film to visit, but I wouldn't mind living there. Lady Caroline, her serious husband (Jon Finch), and her cad- (Continued on page 94)

The New 1973 Fashion Tress Wigs are yours this moment. Here's where:

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J. W. Robinson — Los Angeles
The Broadway — Los Angeles
The Broadway — Century City
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Jay's Department Store — Marysville
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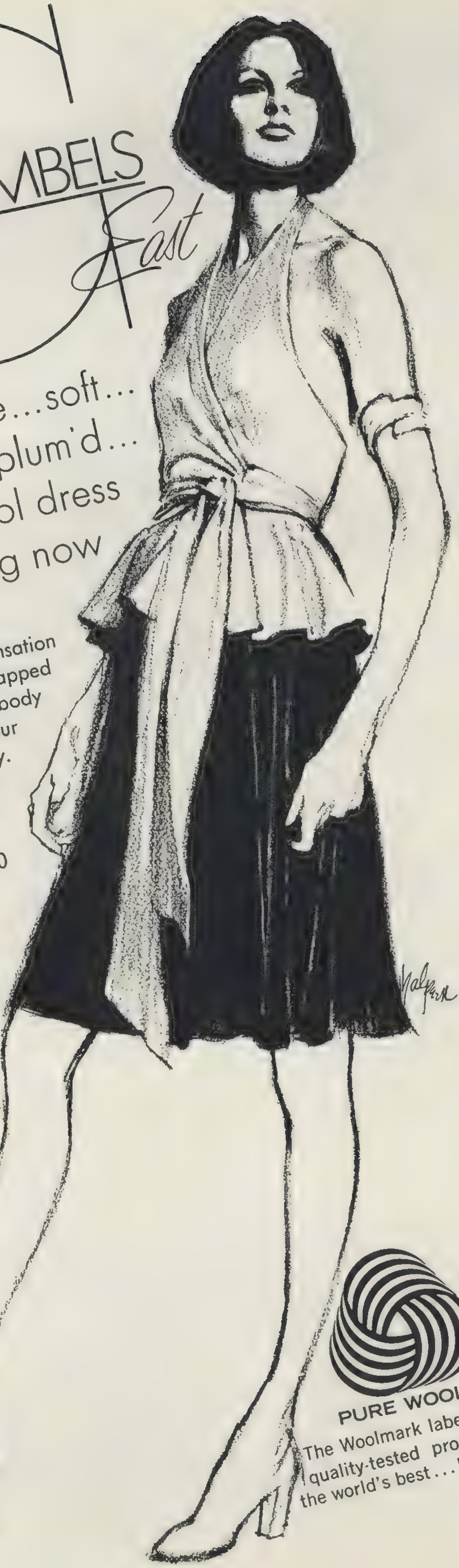
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"You can't tackle damaged hair with something made for tangles."

Julius Caruso

"There are lots of creme rinses and quickie conditioners that are just fine for taking out tangles. But don't confuse them with condition*.

condition* does a bigger job. It helps restore damaged hair.

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condition* is an intense 30-minute treatment. The warmth of your scalp and the time you leave it on help condition* penetrate your hair. It seeks out and helps restore damaged areas.





condition* gives you more body than balsams.

condition* is specifically formulated for damaged hair. Quickie conditioners and balsam-type rinses are not. They're fine for after-shampoo snarls in normal hair. But damaged hair needs condition*. It contains more protein than other leading conditioners.

condition* gives hair more body and leaves it more manageable than balsams or creme rinses. And condition* doesn't leave your hair oily and limp like those quickie rinse-out conditioners can. After the condition* Beauty Pack Treatment, your hair looks healthy. Has a lovely sheen and is far easier to style.

Don't throw your quickie conditioners and creme rinses away.

They are fine for after-shampoo snarls. But don't expect a thin rinse to do what creamy rich condition* does.

I use condition* in my salon whenever I see unhealthy-looking hair. But so many women should use it regularly at home. No matter how well-styled, hair just doesn't look right if it doesn't look healthy.

It takes a long time to grow a head of hair, so take care of it with condition*. It goes beyond the tangles."

condition*

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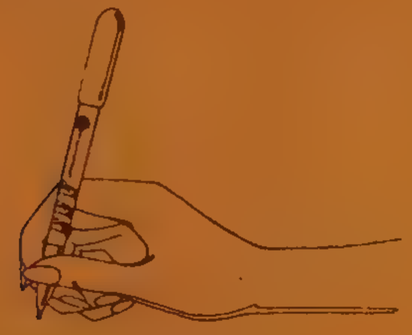
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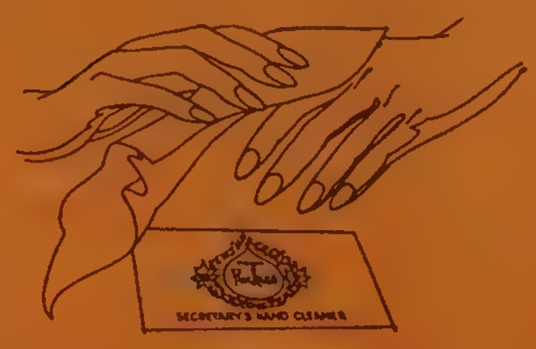


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Love your hair™ with Wella.

The plain truth about your sweet tooth

Do you recall the messages we brought you in the past about sugar? How something with sugar in it before meals could help you curb your appetite?

We hope you didn't get the idea that our little diet tip was any magic formula for losing weight. Because there are no tricks, or shortcuts, the whole diet subject is very complicated. Research hasn't established that consuming sugar before meals will contribute to weight reduction or even keep you from gaining weight.

But if sugar isn't thinning, it isn't fattening either.

Because no food, in and of itself, is fattening. (And sugar is most definitely a good and useful food.) You'll gain weight if you consistently take in more calories than you need for energy. You'll lose weight if you consistently take in less calories than you burn up.

But whether you're gaining or losing, you should take in a balanced diet, and that's where sugar comes in.

You need vitamins, minerals, proteins, fats and carbohydrates. And it just so happens that sugar is the best tasting carbohydrate.

It's a food you enjoy. A food that is absorbed into your bloodstream rapidly so it helps you bounce back.

And that good natural sweetness gives you a sense of satisfaction and well-being. A nice little psychological lift.

You want to lose weight? Your doctor will tell you to exercise more and eat less, but stick with a balanced diet. And sugar, in moderation, has a place in a diet like that.

Sugar. It isn't just good flavor; it's good food.

For more facts about good nutrition, and sugar's role in it, write:
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Discovered by Frank P. Panzarella, Ph.D., research bio-chemist and president of Doak Pharmacal Co. For almost 50 years Doak has been making skin treatment products exclusively for use by dermatologists.



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Developed especially for the care of dry, aging or wrinkled skin—helps *keep* young skins smoother longer, too. Its deep-action moisturizers are absorbed and retained, helping "fill out" the many lines caused by moisture deficiency, while rich, natural oils nurture and soften the skin. Just a little, smoothed morning and night over face and throat does it all. Hypo-allergenic. No hormones. 2 oz. $5.00. ½ oz. $2.00.



FORMULA 405 LOTION

Does all the wonderfully beautifying things for your hands and body that Formula 405 does for your face and neck. The same Deep-moisturizers promote a silky supple finish to every inch of skin. 4 fl. oz. $5.00.

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Imagine seeing your skin with that glowing, radiant look again! Deep-action cleansing—with a soapless pink non-drying lotion that foams up with water to get your skin sparkling clean—plus a patented polyurethane applicator to whisk away the flaky dead skin—is what makes it happen.

Facial Skin Cleanse Pac includes: Cleansing Lotion, 4 fl. oz., face and body applicators. $5.00. Cleansing Lotion refill, 16 fl. oz. $5.00.





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VOGUE

THEATER

BY LEO LERMAN

BROADWAY GAINS: THREE WINNERS, MORE TO COME

"The Sunshine Boys," Julie Harris, and "6 Rms Riv Vv"

New York's theater season has been like a game of Red Rover—that city children's rowdy ritual game of crossing the street, trying to evade penalties that return the player ignominiously to base. There have been more returns than triumphant crossings on Broadway, but the few solid gains have been glittering.

We have with us, probably for years, **The Sunshine Boys,** Neil Simon's 1972-73 model of his odd couple. As played by Jack Albertson and Sam Levene, directed by Alan Arkin, this duo of old-time, big-time curmudgeony vaudevillians is the happiest of Neil Simon's re-creations: they cannot be called inventions; because that is actually how old men who have loved and hated each other deeply, daily, for almost half a century do behave. What a remarkable ear Neil Simon has—or is he a great court-reporter manqué?

Then we have that astonishing spectacle, Julie Harris, in a role that permits her to do just about everything but wallow in the buff or chop off her hair and play randy tomboy. James Prideaux's **The Last of Mrs. Lincoln** creaks like an old, wooden house in a high historical wind; a house luckily haunted by Julie Harris.

As Mrs. Abraham Lincoln, an aging Southern belle persecuted by the furies—her own, others'—Miss Harris makes three substantial facts clear: Mr. Lincoln was the blazing center of Mrs. Lincoln's life—Booth's bullet undid her completely; Mrs. Lincoln was, as the years passed, the kind of person better to hear about than to be with; Julie Harris is the greatest American actress of her generation. She has fined away irritating mannerisms, has assimilated technique until it is an invisible armature on which she creates life.

Now, one cheer for a slight charmer in which two resourceful actors dispense a sound American wine . . . a pleasant tipple, just enough to make you feel good. Jerry Orbach and Jane Alexander act Bob Randall's **6 Rms Riv Vu,** this heartburn of a comedy about a hideaway love affair and the Manhattan housing problem.

PROMISED AND HOPED FOR ON BROADWAY

IRENE. The 1919 triumph, *Nanette*-rized for 1973. Delectable score *and* Patsy Kelly, Debbie Reynolds in Irene Sharaff's gorgeous dresses, directed by Sir John Gielgud.

SHELTER. Gretchen Cryer, Nancy Ford enchanted Off-Broadwayers with *The Last Sweet Days of Isaac,* come to Broadway with a ticktack musical in which four people have a "relationship" with a computer.

THE WOMEN. The Clare Boothe Luce her-sex report, 1936-1973; star-splattered: Alexis Smith, Tammy Grimes, Rosemary Harris, Eileen Heckart, Myrna Loy, dozens of others. Ellis Rabb directs.

A LITTLE NIGHT MUSIC. Harold Prince's sex-fused production of Stephen Sondheim's (music, lyrics) and Hugh Wheeler's (book) loving approach to Ingmar Bergman's movie *Smiles of a Summer Night.*

SEESAW. It's William Gibson's *Two for the Seesaw* with lashings of Cy Coleman music, Dorothy Fields lyrics; Lainie Kazan, Ken Howard, others never seen when *Seesaw* was straight. ■

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Ready VOGUE BEAUTY

The cleanser that's a masque

Just when you think they've gone as far as they can go in the matter of skin-cleaning, along comes Elizabeth Arden with a cream that goes further—deeper—is, in one breakthrough formula, both cleanser and masque. Multiple Action Cleansing is the name, and the first indication you have of its good intentions is a clean, faintly medicinal smell. Second is the warm, glowing sensation you get when it's on your face—the result of what Arden calls "biological cleansing." Meaning that as a cleaning crew is gently vacuuming up grime, makeup, and such, there is a simultaneous masque action: blood rushing to the surface, nutrients coming along with it, circulation stimulated. All this happens, believe it or not, in only five minutes (if you bathe or shower during this time, great; the cream works even better on steam), after which, rinse with water. And what you have to show for your non-efforts is a face that looks scrubbed without scrubbing—super-clean, smaller-pored. . . . alive. Multiple Action Cleansing is the first of a series of dual-action, time-saving Skin Dynamics from Arden; another is promised next month . . . keep tuned to this channel.

Simplifying skin care

What can complicate a skin-care routine is that the products you use must not only work well for your skin, they must also work well with each other. Good teamwork is the idea, and Charles of the Ritz has got it down to a system—their new Total Skin Care System, containing four of their great skin-caretakers in one package, is planned and balanced to work together for skin protection. The System comes two ways: one for Normal to Dry, one for Dry to Very Dry. Each keeps your kind of skin fresh and moisturized all day, all night; has cleanser, toner, night cream, and Revenescence for under makeup—the works, soup to nuts. But so simple it's habit-making.

What to expect from a makeup with proteins in it

Makeup should not only look good, it should *do* good. With this in mind, Coty has just come up with Great Coverage—a makeup that makes skin seem flawless and satiny, also contains protein conditioners that act as moisturizers and help to fill in tiny lines in the face. It's also long-lasting, waterproof, comes in a nifty little compact that's flat as a crêpe. Six shades, bisque to bronze . . . which covers just about everything.

How often should you shampoo your hair?

Shampoo often enough to keep your hair looking its best. Most women find their hair is prettiest the first day after they wash it—when it's so clean each strand of hair flows free and doesn't cling to its neighbor. If that's the case with you—it's good to know your hair can be washed as often as every day—if you use a gentle shampoo like *Johnson's*.





Shampooing can give your scalp the exercise it needs. You may have heard people say that frequent shampooing makes your hair get oilier. Not so! In fact, the gentle massage that a normal shampooing gives your scalp helps normalize oil flow. It's like "exercising" your scalp and exercise is as good for your scalp as for any other part of your body.

Bleached or dry hair often needs shampooing before it looks oily. Bleached hair is often rougher than normal healthy hair, so it can trap dirt and sprays. It can look dull and unhealthy before it looks oily, so don't wait for oiliness to shampoo. And this kind of hair needs a gentle shampoo, like *Johnson's* Baby Shampoo.



Shampooing can add fullness to your hair. No matter how you wear your hair, long and smooth or short and curly, your hair needs fullness to look its best. Hair can look limp even before it's oily—so shampoo often with *Johnson's* Baby Shampoo for a full, lively look.



You can shampoo every day with *Johnson's* Baby Shampoo. It's so gentle.

It can't harm your eyes—it can't hurt your hair!

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The real blonde.

With hair that's really blonde and hair that's really hair. The Clairol Born Blonde®.

Born Blonde's not one of those timid, wishy-washy blonde things that leave your hair a little blonder (and maybe a little redder). And it's not one of those tough-as-brass blonde numbers that hit your hair with a double dose of peroxide.

What Born Blonde is is real one-two blonding, with a lightener to lift the darkness out and a toner to put the blondeness in.

Blondeness with a difference, because Born Blonde toner has absolutely no peroxide. It's just sheer shimmering color and creamy conditioners. (So you can use it whenever you think the color needs a little pick-me-up.)

With Born Blonde, your hair may turn out more silky, more lustrous, more glossy than it was when you started.

And you will be a real blonde.

When you think about it, is there any other kind of blonde to be?



Born Blonde. Not just a little blonder. And not just a lot of bleach.*

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Number 1: Elizabeth Arden Multiple-Action Cleansing

Skin Dynamics.

A whole new way of taking care of yourself. ***It's a collection of fast, uncomplicated supplementary skin care products.*** They are designed especially for skin that feels a trifle neglected. Skin Dynamics products do things so excitingly beautiful with your skin ***you'll see and feel results immediately, repeat, immediately.***

The first offering is Multiple-Action Cleansing. And the first thing to know about it is... ***it isn't merely a cleanser.*** It's a periodic beauty treatment that does several extra special things your routine cleanser can't. Hence the name Multiple-Action Cleansing. It's literally action *in action.*

What it does: 1. ***It gets your skin clearly, penetratingly clean.*** Much cleaner than ordinary daily cleansing (you don't have to chuck your regular cleanser, it's fine—it simply wasn't formulated to do all these extra jobs). 2. ***It revitalizes*** by giving your skin a "new life" look. 3. ***It perfects*** the skin by refining the texture. 4. ***It polishes*** the skin by removing surface cloudiness. 5. ***It brightens*** the skin by toning it as it cleans.

If you had to describe the visible, touchable results in one word, it would be: Innocent.

How can *anything* be that spectacular? Trust Elizabeth Arden. Multiple-Action Cleansing treatment is a unique new clay-like cream that does two vitally important jobs simultaneously. It's not *just* a cleanser. Not *just* a refining mask. (This is why it can give such dynamic results.)

This is how it works: First you smooth it on. Right over make-up if you like. ***It comes on with a warming tingle.*** Like your skin is singing (who knows, maybe it is!). In actuality it is simply "encouraging" your skin to get going on its own...to carry away underneath impurities that topside cleansers can't possibly reach.





If you want to be technical, it's helping your skin to cleanse itself biologically!

The second phase of this remarkable treatment is this: While the under-cleansing is going on, it is "vacuuming" the surface of your skin at the same time... absorbing make-up, imbedded dirt, grime and oil-clog from pore openings.

When you want your skin looking and feeling as though it had been given a new life this is for you.

It doesn't dry the skin either. Nor does it contain harsh granular abrasives. It works in an entirely natural way in spite of all its efficient cleansing.

And it's so beautifully simple. Put it on. Wait five minutes. Rinse with water.

Fringe Benefits: the beautiful looking results are here today and here tomorrow. You not only see your skin appear improved immediately, ***it's still obvious the following day.*** On top of that, your make-up is going to be more beautiful... the smoother and finer the texture of your skin, the more easily make-up glides on and blends where you want it to. You'll notice the difference.

Our Multiple-Action Cleansing can truly provide the beautiful results one can expect only from getting the skin exquisitely clean.

And remember, Multiple-Action Cleansing is only the first of several new extraordinary products for face (and body) created to give you visible touchable results from the first time you use them. They're action-oriented to deliver a new kind of skin care.

That's why Elizabeth Arden calls them Skin

Dynamics

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Results!

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Ready VOGUE BEAUTY

News for hair— straight from the top

Hair today—better hair tomorrow. That's the idea behind the beauty helpers here, all geared to making hair care easier, nicer, more efficient . . . . In the shampooing department, a boon to winter-or-naturally-dry hair from Mink & Pearls by Jovan—Mink Oil Shampoo and Conditioner. The same rich mink oil formula that's been scenting and soothing skin—first as bath-oil capsules, then as perfume—now works for your hair. In this case, to get it silky, shining, more manageable as it comes clean. When you shake the bottle, two small pearls mix the conditioning oil with lathering ingredients and you're ready to wash, set, and go . . . . Greying before your time? Even a few early strands of grey can dull hair and your spirits along with it. To pick up both: Roux's Easy Change, which returns hair to its own natural young color and softens it in the process. Eight semi-permanent shades from palest blond to black . . . . Seriously damaged hair can get the help it needs from Ineral, The Hair Fixer. This solution, by L'Oréal, penetrates the hair shaft to fill in rough edges caused by splits and breaks. More than a conditioner, Ineral was designed to "restructure" hair by repairing the consequences of over-bleaching and over-exposure to the sun. If you use color, you can use Ineral along with it. If you don't, apply after shampooing, before setting. Either way, what's promised is a healthier head of hair—stronger, thicker-looking. . . . Quick first aid. When hair droops and loses its bounce, get it back in line with a little trick your grandmother knew—a curling iron. Great for giving a lift just where it's needed without major overhauling. Equally effective at straightening and smoothing when you want that kind of look. A nifty updated version—with Teflon coating to prevent burning, sticking, and tangling—is part of a new Vidal Sassoon collection of appliances that make it easy for you to do just about everything that can be done for hair at home. All available at stores across the country. . . . Holding on to a good thing—like a very pretty hairdo—is simply a matter of picking the right friends. A friend in need is Clairol's Final Net. Instead of an aerosol spray, this has a fine, invisible mist that keeps hair in its proper place through dampness, wind, and whatever else ruffles things up a bit. Nothing stiff or sticky, only the nicest kind of control.

(More Ready Beauty, page 80)

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discovery

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Irma Shorell

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VOGUE

GAMES

BY SAM FRY

GIN RUMMY

The card game is in a new boom,
with streamlined rules.
Here, the accepted changes in how it's played
—and some shrewd tips to winning

EDITOR'S NOTE: *An expert's expert, winner of many national bridge tournaments and one of the first ten Life Masters, Mr. Fry has written about a dozen (so many he has stopped counting) books on card games.*

Gin rummy in some form or other has never been away. But today, more than ever, its popularity is on the upswing. With the possible exceptions of bridge and poker, it is the card game that has the most and the most ardent adherents. Canasta (a game in the rummy family), Mah-Jongg (ditto), hearts, pinochle, etc., have their smaller claques and their popularity waxes and wanes.

Gin rummy can be a post-game pastime in the locker room at Shea Stadium after the Mets have blown their ball game. It's going on backstage between acts of a Broadway play, at lunchtime at the New York Stock Exchange lunch club, at bridge clubs and other clubs all over the country, and in the back rooms of police precinct houses on slow nights—to say nothing of airplane lounges, cruise ships, and corporate boardrooms in between meetings. And how about golf clubs?

On Saturdays and Sundays, golf players play a token nine holes or perhaps fewer and get back to the clubhouse no later than noon where the cards and pencils and gin-rummy scorepads are waiting. Although most country clubs have luxurious cardrooms, many of the players just don't want to take the time to shower, change, and go up to the next floor, so they get right to it on improvised playing fields in the locker room. And so they get their days exercise shuffling and dealing.

Gin rummy's current resurgence of popularity is partly due to the near standardization throughout the country of exciting up-to-date scoring and rules. The fact that almost everyone is playing this modern version, which took some twenty years to evolve completely, was not planned by any organization or group of people. It was a fortuitous circumstance abetted by some mysterious gin-players' underground grapevine running from Miami to Dallas to Los Angeles to Chicago to New York with many in-between stops. Somehow or other they're all now doing the same thing.

Thus, the accepted up-dated rules of gin rummy can be briefly summarized here without fear of much dissent. To wit:

1. The card turned up determines what a player may knock

OFFENSE VS. DEFENSE

Winning gin rummy, as much or more than any other card game, resolves itself to finding a proper balance between offense and defense. Don't discard too defensively or too safely—you have to keep some combinations so you can retain some hope for a quick down or maybe eventual gin. But don't just automatically get rid of any useless card in your hand. With a poor hand particularly, delaying tactics—safe discards—are in order.

SAFE DISCARDS

Have catalogued in your mind the relative safety of discards. A completely wild card—say the 9 of diamonds—is open to six possible combinations in your opponent's hand to give him a meld. But if you have another 9 in your hand—or if you have the 10 or 8 of diamonds—the 9 of diamonds discard is now open to only four combinations.

A wild king is open to only four combinations; a wild queen or 2-spot is open to five. Learn them all, and learn how relative safety changes with the appearance of new cards in your hand and new discards on the table.

for. In the old days, you could always knock for 10 points or less. Now, if the upcard is a ten, jack, queen, or king you may still knock for 10 or less. But if a nine is turned up, your odd cards cannot total more than 9 points; if it's a five, you have to have 5 or less and so on. If an ace is turned up, you cannot knock for one—it's a *must-go-gin* hand.

If the card turned up is a spade, all the scoring on that particular hand is doubled. This includes the point differential and gin or undercut bonuses including extra boxes. (see below).

2. The bonus for ginning or undercutting is 25 points added to the point differential. Also the ginning side gets two extra boxes (four if it's a spade hand). An undercut is worth one extra box (two if a spade was turned up).

3. Of course, everyone plays Hollywood or three games at a time. Except that rumor has it that in Hollywood, where this variation started over twenty-five years ago, they feel they want to keep ahead of the mob and, believe it or not, are playing six and more games across.

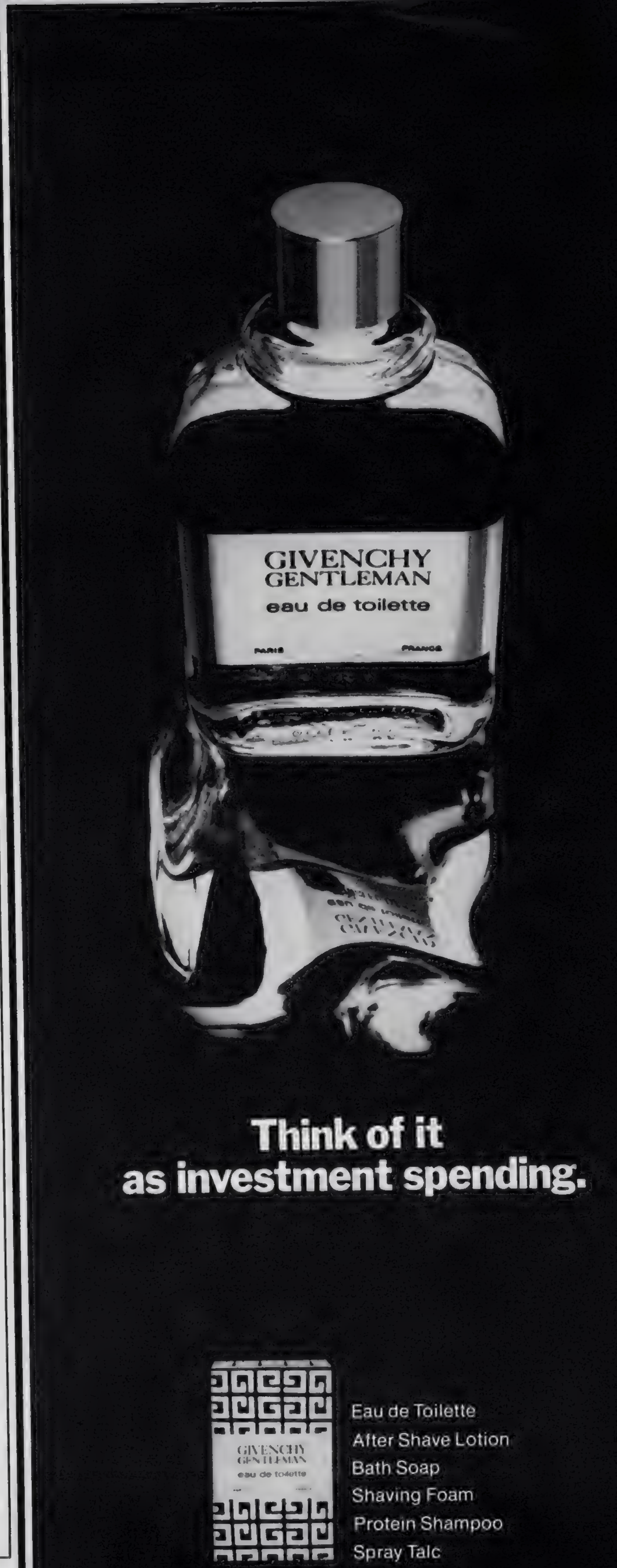
4. Although gin rummy is basically a two-handed game, playing partnership—two or three players on a side—is very much relished when enough of the addicts show up. It's still one man against one man, but one's scores are combined with those of one's teammate(s).

5. There are two areas where disagreement exists. About half of the groups of players throughout the country have the rule that you may not "lay off" touching cards on the melds of a player who has ginned. The other half thinks it a better game if you may.

And in many games players are permitted to look back through the discard pile to check on one's memory of the earlier play. Other groups of gin-rummy players frown on this practice. ■

IT PAYS TO ADVERTISE

-And also be a sucker for your opponent's ads, paradoxical as this may seem. With a choice of wild high discards, select the one which may bring forth its mate, which you can use in your hand, from your opponent. But, in turn, don't be too suspicious of your enemy's early discards as being ads. He may have no choice, or he may have had all sorts of other reasons for selecting this discard. Don't saddle yourself by holding up a fairly safe-appearing discard, useless to you, just because you suspect a huckster.



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VOGUE BEAUTY

Checkout



When a powerful charmer, the designer Princess Irene Galitzine, thinks about what women wear on their faces, ideas pop

Ever been hit by a ball of fire and liked it? You would if you met Princess Irene Galitzine, a Russian-born Italian with a warm, dusky voice and the kind of vitality that fills rooms—without knocking others out. "Tireless," a friend said, "tireless." And imaginative. After inventing palazzo pyjamas and developing in fashion a whole way for her kind of woman to look, Princess Galitzine zimmed on to develop a way for faces to look with a new line of cosmetics (available in Italy, a few other European places, and heading here). Name: hers. Purpose: "Now I can really play with the whole spectrum of fashion," she said, sounding in her contagious enthusiasm as if she had just invented beauty. Irene's thinking about beauty is the same as her thinking about clothes: She lives in them. They must make sense for her life. Be easy, convenient, realistic. "I try every product," she said. "I see how the creams feel on the skin. If they are too sticky, out they go." Any cream she keeps has, inside the lid of its snappy brown-and-white container, a little spatula. "The spatula is for dipping out the cream, because I always get it under my nails." That's thinking. About her eye coloring: "It had to be a pencil because it's quick and easy to use . . . but not any old dry pencil; this one is creamy, doesn't pull the skin around the eyes, can be smudged in seconds. . . . That's what I mean by practical."

Irene Galitzine hasn't the time *not* to be practical. Powered by charm and joy of living, she runs—from her apartment (see pages 186-189), where she tries out her cosmetics in her carefully planned, glimmering mirrored bath-dressing room, to her couture house, undoubtedly one of the most attractive and together salons in Rome; from salon to cosmetics factory, to the rest of Europe or around the world. What keeps her running? Healthy foods, not too much wine, enough sleep, and exercise—the last she gets just by living at her pace—and loving what she does: "laughing, enjoying the hectic-ness, never having time to get bored." Here, some Galitzine thoughts on cosmetics.

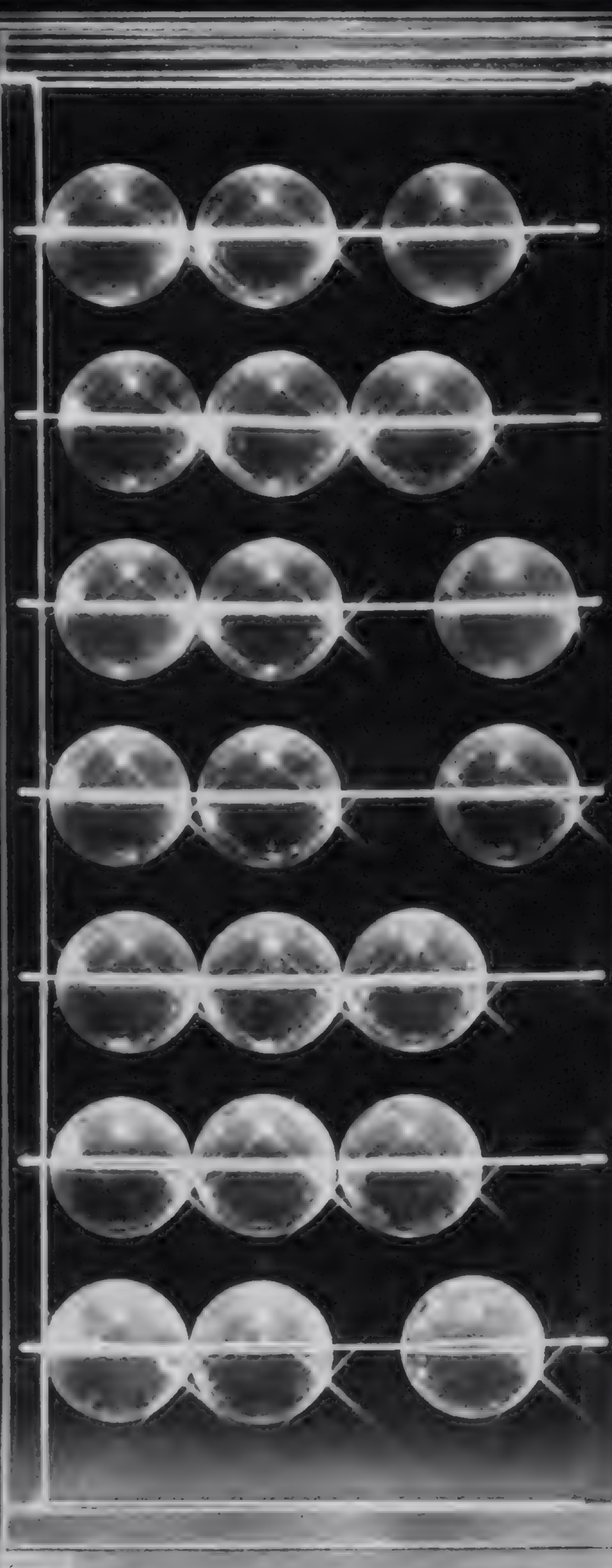
Harnessing sunlight: A passionate sun-splurger who knows all about getting too much sun too suddenly, Irene Galitzine packs suntan oil in doses. In the first of a stack of small see-through jars that fit together, she puts a dark, well-filtered body-and-face oil for first days' exposure. Next, a jar of oil lighter in color and texture for later days, and on down to a light, clear oil for sun-seasoned skin. For the beach she just takes each day the jar *du jour*.

Dotting the eyes: "At the inner corner of each eye, I put a white dot for light and surprise. For speed I had small square color-pots made with snap-on lids:" Snap off. Dip brush in cream. Dot and go.

Coloring for clothes: "For a pink dress, orange lips; pick up some yellow around the eyes," blending colors so they are at once golden, coppery, russety, with deep brown smudging near the lashes—and lots of black on upper and lower lashes to deepen the look.

Making up Irene: Most noticeable about her face, the clear emerald-green line around her eyes. What else: Moisturizer, no base (she radiates a year-around suntan); lots of color high on the cheekbones; mascara; that white dot at the inner corner of the eye; a dust of colorless powder. She changes her makeup three times a day and brushes her teeth every time, "to feel fresh." Once lipstick-less, Princess Galitzine now paints her lips (and her fingernails) bright red: **"Lipstick is back. It finishes the makeup."**

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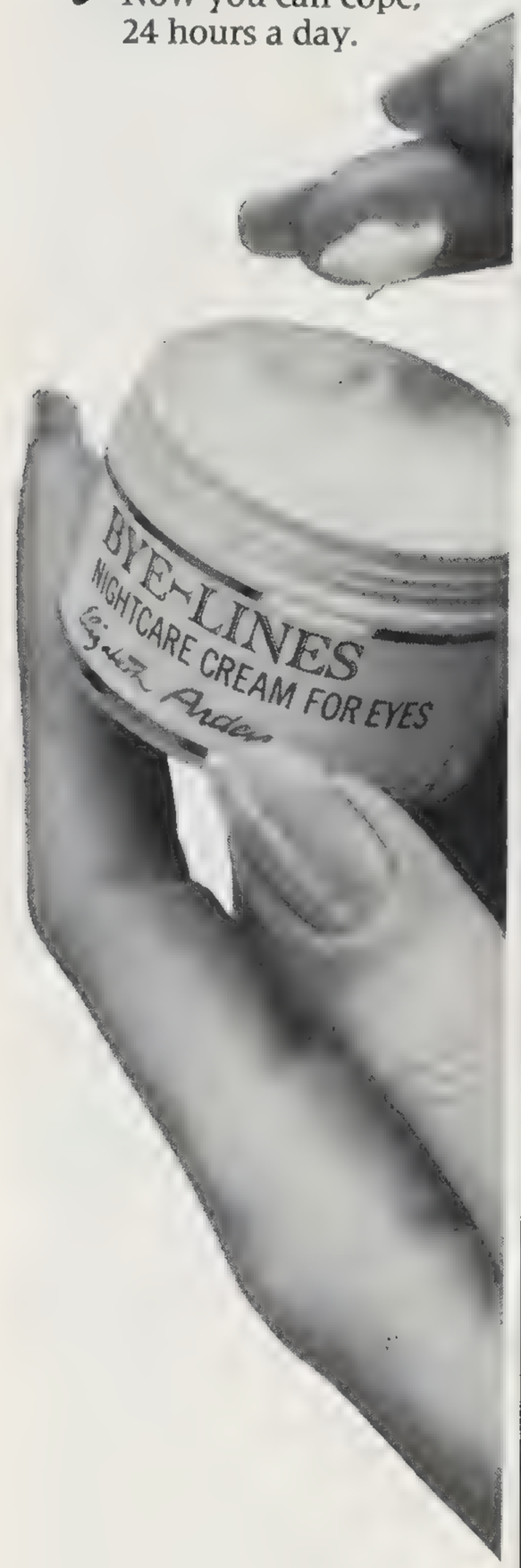
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24 hours a day.



VOGUE BEAUTY Checkout

A new perfume for a new woman

Women are very different these days, and nobody knows it better than Charles Revson. "Like any other cosmetic, perfume has got to come down to earth." To bring it there, Revlon has just come out with Charlie, a perfume aimed directly at the woman who wears perfume not to cloud men's minds but to make them pleasantly aware that she's around . . . the woman who wears perfume simply because it helps her smell fresh . . . who wants a perfume clean and bright enough to buoy spirits during the day, in the office perhaps, without clobbering them. . . . Mr. Revson's offering to that woman is a really engaging scent—floral in a modern way. . . . Another nice thing about Charlie, in both Concentrated Perfume and Concentrated Cologne, it's always in a spray—the most efficient, take-it-along way for the modern woman to have a perfume at hand all day. . . .

A polish your hair never had

With fresh natural shine and gleam for hair more to be admired than ever, it's fascinating to find a new way of coming by the gloss. . . . Up on the second floor of 16 West 57th Street is a new shiny-white salon called, simply enough, Le Salon, where Bruno Demetrio and his aides administer an exclusive treatment for conditioning and shining hair called g'Hassoul—sounds like "hassle" but is just the opposite of that. What it consists of is putty-grey cakes of dried Moroccan earth mixed with roses, cloves, and herbs. These are dissolved in spring water and applied in a thick pack to freshly shampooed hair, then massaged into the hair and scalp. Fifteen minutes under a steam cap and the g'Hassoul is rinsed out with cool water. The effect for everyone we know who has tried it has been great, and most say that the lights *really* get going the day following the treatment and keep going for days. . . . Tab for shampoo and treatment, $10. Telephone (212) 481-2760.

Be your own hairdresser in one easy lesson

Be stern with yourself. Refuse the next dinner invitation that comes up and go to night school at The Reapers salon instead. The Reapers reason that you should spend your hair budget on a great haircut, then save by dealing with it yourself. To teach you how, they've started one-hour evening classes in the salon. You learn to use the hand-dryer you probably own (but probably use improperly). After shampooing, rinsing, and towel-drying, you are shown how to: section hair the way the professionals do—front, back, and sides—with a wide-tooth comb. Then, with brush in one hand and dryer in the other, begin with the back section, brushing toward the ears from side to side while playing a current of air across the hair. Dry sides next by brushing hair up from under, holding it away from the head with the brush, and aiming dryer upward . . . get a look of fullness by then brushing hair down and under, brush under the hair and twisting it to curl. Brush the front section of hair sideways and back for height, or forward to frame the face. . . . Wherever you have a part, get extra fullness and height by grabbing the hair with the brush, turning it at the roots and blowing heat on the root. . . . NOTE: Whenever you use a hand-dryer, move it briskly from side to side and at least four inches away from hair and scalp—you want to dry hair, not burn it. . . . The Reapers is at 847 Lexington Avenue. Tariff for classes is $2 per session. Telephone (212) 288-7100 for hours of classes, further details. . . . *(More Beauty Checkout, page 90)*



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MOVIES

Continued from page 66

Amoral aunt, prissy nephew

dish, if poetic lover (Richard Chamberlain, who is now so much more British than the British that he will just have to be the Pinewood movie studio's natural aristocrat) romp through so much studied prettiness that it could almost be an advertisement for the nicest kind of toilet tissue. The film is thin despite Miss Miles's ornately petulant and lovable spirit—yet the look is adorable. Don't think about it, watch it.

More decor is to be found of George Cukor's *Travels With My Aunt*, but this time rather more wit. Graham Greene's novel was, I found, ridiculously funny; and although the veteran Mr. Cukor is a considerable stylist, the film misses something of the novel's whimsical cheek. But it does have its assets.

The chief assets are Maggie Smith, as the peregrinating, delightfully amoral aunt, and Alec McCowen, as her bemused, befuddled nephew. Miss Smith plays the aging aunt no better than she ought to be as a grand-slam tour de force, but Alec McCowen, in a quiet, prissy but oddly attractive way, is never for a moment outshone. And once again the scenery is sumptuous.

MORE GOOD FLICKS IN THE RUNNING

CHILD'S PLAY. Deep chills at a Catholic school for boys; based on the Broadway play. James Mason swell, also Beau Bridges with Sidney Lumet directing.

LAST TANGO IN PARIS. If you're into movies at all, this you have to see. Marlon Brando, too.

CRIES AND WHISPERS. An Ingmar Bergman great of greats. With Liv Ullmann. See page 158.

THE LIFE AND TIMES OF JUDGE ROY BEAN. Paul Newman directed by John Huston, with Ava Gardner for ... well, Ava Gardner!

SLEUTH. Witty and spine-tingling; brilliantly directed by Joseph Mankiewicz with Laurence Olivier superb, Michael Caine no slouch. ■



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VOGUE

BOOKS

BY ALLENE TALMEY

INSIDE STORIES: ALMOST ALL YOU NEED TO KNOW

View-ins of rock music, diet counting, movie memos, and art powers

TRIPS: *Rock Life in the Sixties* by Ellen Sander (Charles Scribner's Sons). With a heavy rock beat, Ellen Sander has written an emotional, pounding book, showing the public, pubic, and private lives of many rock musicians of the 'sixties. Some of those lives are sludge, most are rowdy, some are scary, with the whole book like a trip on speed. She writes of early Dylan, a Sergeant Pepper summer, the Byrds, Jefferson Airplane, Jimi Hendrix, Laura Nyro with long purple nails, Simon and Garfunkel with Simon "strutting around like a little bookie in a big town," of the Beatles and the Stones, of Monterey, Woodstock, and finally, of bad wine with bad acid at the nightmare Altamont. A decade's fantasy finally spilled into reality, but the music refused to die. Only people died.

CALORIES AND CARBOHYDRATES: *A Dictionary of 7500 Brand Names and Basic Foods with their Caloric and Carbohydrate Count* by Barbara Kraus (Grosset & Dunlap): The measurements (lb., oz., cup, tsp., T.) are given; but, for various reasons, the measurements are not given consistently for everything. Even so, it is invaluable: For instance: Diet Pepsi-Cola—6 fl. oz., 22 cal., but 5.7 carbohydrate grams; No-Cal Cola—6 fl. oz., 4 cal., but less than 1 carbohydrate grams; Tab—6 fl. oz., 36 cal., but 9.0 carbohydrate grams. A necessity, especially with some diet books. Barbara Kraus is a pal.

MEMO FROM DAVID O. SELZNICK: Selected and edited by Rudy Behlmer (Viking). A fortunately incomplete record of how DOS made his sixty-six movies, including *Gone With the Wind* and *Intermezzo*. More detailed than *Fannie Farmer's Cook Book*, and far more fascinating, the memos go into every facet of his movies from the makeup on Ingrid Bergman and her natural brows, the cut of Clark Gable's clothes to the importance of stand-ins and character people. During the shooting of *GWTW*, Selznick reminded Leslie Howard in the important role of Ashley that he had promised to read Margaret Mitchell's best-selling book but insisted that he read only "pages 525 to 535 inclusive."

THE ART CROWD by Sophy Burnham (David McKay). With a marketable fund of cynicism, Mrs. Burnham makes the point of the power of money among dealers, collectors, and other traffickers in art, leaving out only the art of the artists—who have their own, often devious, ploys. She has tried the impossible, for she is caught in the shifting territory of the American art world and its suburbs—London, Düsseldorf, Paris, Zurich, Stockholm, and Milan. To be all-knowing about them takes more than research. It takes massive sensitivity, sensibility, skepticism, and a maw for gossip. Omitting artists for the most part from the art crowd turns out to be like explaining the Theory of Relativity without mentioning Albert Einstein in a book called *The Physicists Crowd*. In a precarious style drained of style, Mrs. Burnham keeps properly to her path, wide enough for money and power, those unburied pleasures of most readers who don't give a damn about artists. ■

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VOGUE

MONEY

BY ROBERT METZ

NEW WAYS TO SAVE ON TAXES

Federal laws now give women extra chances to cut income-tax bills

Things change awfully fast these days and taxes are no exception. There are lots of new goodies in the Federal law, and they affect women. You ought to know about them before you fill out Federal Tax Form 1040.

For example: Do you know that if you and your spouse earn approximately the same amount of money, you would pay less tax if you were single through a quirk in the tax tables first used in April of 1972? This may stimulate our soaring divorce rates—and it certainly doesn't encourage marriages in cases where two people with equal earnings are blissfully enjoying a "relationship."

But that is, as we say on Wall Street, a "special situation." There's a better break for a man and woman who are still thinking about marriage but playing it as though they were. A boy and girl who lived together in Washington, D.C., boldly filed a joint tax return—this allows a lower tax in cases where most of the income is earned by one of the two spouses —and, guess what? Uncle Whiskers said "okay," since the District of Columbia recognizes common-law marriages. Check your local statute before *you* try that one.

Did you know that an unmarried woman who works and supports an aged mother—or father, for that matter—may qualify as a "head of household" and the special lower rates that apply even if the dependent lives in a rest home?

Did you know that the once strict deductions for working mothers have been modified and relaxed? You—or you and your spouse—can, if you itemize your 1972 return, list up to $18,000 in earnings and still deduct up to $400 a month of employment-related expenses for care of a child under fifteen. If you earn more than $18,000, your deduction will drop $1 for every additional $2 you get paid. There's more here—check the instructions.

Did you know that home office expenses may be deductible even though you are someone's full-time employee and there is space for you to work at his office? The lack of an actual requirement that you work at home is now evidently immaterial, says Sidney Kess, national tax partner for Main Lafrentz & Co. In the past, most girls who got this deduction were free lance—writers, artists, decorators, or what have you. A typical deduction would include one-fifth of the rent (or depreciation on your own house), light, heat, insurance, cleaning costs. You don't have to lock the door on an office-at-home, but you don't want the kids running in and out, their dolls and trucks lining the walls. The IRS sometimes sends an agent to check, but more often people are called in to explain. Photographs of desks, filing cabinets in place will help, as will a work diary. A tip: If your job doesn't require your physical presence, set aside an extra bedroom for work, keep in touch with your boss by phone.

Did you know that alimony ordinarily is deductible by your former husband and taxable to you? If you can, get him to split the tax savings with you. Better still, insist on a lump-sum settlement—even if he pays it out over a period of years. Generally speaking, such lump-sum settlements are not taxable to you. ■

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VOGUE

ART

BY JOHN PERREAULT

AT "THE WHITNEY": A YES-AND-NO SHOW THAT MUST BE SEEN

New and exciting art in and out of tradition at the Whitney Museum's Biennial in New York

The Biennial at the Whitney Museum of American Art in New York is a treat and a hodgepodge; but it cannot be missed or dismissed: new works of art by two hundred and twenty-two artists, some of them established or nearly established but most of them young and aspiring.

The Whitney curators, who select the art, keep themselves very busy during their art hunt. Nevertheless, anyone's list of those artists who ought to have been in this show but are not would be staggering. Photo-Realist painting, Body Art, and Conceptual Art seem slighted. But the show is only a sampling of what is new and exciting in art and not a definitive cross section or a display of hot tips for the trend-sniffers. Even the Whitney staff cannot like everything. Possibly, they already like too much.

Previously, painting and sculpture Annuals alternated; but now we will be offered every two years everything at once, regardless of category, making room, at long last, for art outside traditional pigeonholes. This year, for instance, there are video tapes by dancer-choreographer Joan Jonas and several others.

Almost every imaginable style is represented in the show, from Pop to Plop, from academic abstraction to avant-garde realism, from chic to sham.

Obviously works by Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Louise Nevelson, Adolph Gottlieb, Larry Poons, and Frank Stella have to be looked at and into, as do the cool works of Carl Andre, Donald Judd, Richard Serra, and earth artist Robert Smithson. Ronald Bladen's huge Minimal effort will be hard to avoid. In figurative painting, one cannot overlook Philip Pearlstein, Alex Katz, or Alfred Leslie.

Seek out Rafael Ferrer's piece done specifically for the show. William Schwedler shows another strange but beautiful painting and Cynthia Carlson makes a splendid landscape debut. Watch out, too, for works by Alice Adams, Mary Miss, Ira Joel Haber, Peter Campus, and Nina Yankowitz.

The best time to see the Whitney Biennial is between January 25 and March 4, when all three sections can be seen (they open and close on different dates).

ALSO RECOMMENDED IN NEW YORK: "Women Choose Women," at the New York Cultural Center, is a show of over one hundred art works by women also selected by women, through February 12. It is a New York first and quite a show.

Jack Beal's hard, bright paintings, at the Allan Frumkin Gallery from February 3 to March 2, prove again that there is more to realist painting than meets the eye.

The Leo Castelli Gallery shows works by West Coast artist Ed Ruscha, followed on February 24 by new paintings by Pop artist Roy Lichtenstein. The Castelli gallery's downtown branch in SoHo will show the works of Dutch Conceptual artist Jan Dibbets from February 10. ■



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VOGUE TRAVEL

GETTING TO YOUR PAST: Many of us travel looking for our roots—we displaced persons who are Americans—forgetting that all roots are our roots, all history our history. In Turkey, layers of civilization are as visible as rings in a sliced tree trunk or strata in a rock face. But there are additional reasons to go there: scuba diving along the Aegean coast; the moan of Turkish music; the roadside tomb of a Moslem saint, the tree beside it fluttering with prayer rags; a meal of *doner kebab* and Turkish wine after a day spent doubled over in the underground cities of the Valley of the Göreme; mint tea and Turkish cigarettes on the waterfront at Bodrum while you watch the sun fall into the harbor.


Ruins, road to Bodrum

Izmir, on the Aegean coast, is the ancient city of Smyrna and an easy flight away from Istanbul. A pleasant place, it is even pleasanter as launching pad to what surrounds it. The Büyük Efes hotel has more luxe per inch than any in Istanbul, and in its rooftop restaurant the floor show may be a veil-swaddled belly dancer; four female violinists sizzling through "Play, Gypsy, Dance, Gypsy"; four male Paraguayans salting Italian standards with Spanish *machismo;* a black-satined blonde breathing *Mammy Blue.*

TURKEY:

Two pleasure tested trips in a land of infinite history



By Mary Leigh

In Izmir you can wander through the open bazaar, a meander of vine-shaded walkways where string bags, caftans, leather embroidered shirts, strings of beads hang in doorways; hand-blocked black-and-white cotton spills from counters; and food carts are trundled through every conceivable alley. Or drive to Kadifekale, a ruined fortress, for the *vue panoramique* of the city and its enormous harbor. Or poke through the Agora, the Hellenistic


Bodrum harbor and castle

marketplace. You should eat fresh sturgeon at every chance, walk along the waterfront, check out the rugs and embroideries in the bazaar (both are good here); but, above all, you should go to Ephesus.

Go to Ephesus quite early in the day—it isn't far, about an hour away from Izmir—with a picnic packed in the trunk of the car. Dark Turkish bread, perhaps, and honey and olives and yogurt and fruit and wine. St. Paul preached at Ephesus, St. John is buried there, under a sixth-century basilica near the village; so, some say, is Mary. The blinding-white ruins, not yet completely excavated, include a theater and a library right across the street from a brothel—a distinctly anti-Pauline piece of city planning—priests' and merchants' houses, and—above it all in


Byzantine frescoes, Göreme

the distant hills—Mary's house. Or somebody's first-century dwelling. It shouldn't matter really, except to archeologists and theologians: discarded crutches are tucked into corners and grateful letters from the cured hang on the walls.

A little farther down the coast from Izmir lies Kusadasi; go there not for the first but for the twentieth century. It could be a day trip from Izmir; it might better be the stopping place for a journey down the Aegean coast. The best-known hotel in Kusadasi is a renovated, and (Continued on page 106)

Redken explains how to wash your face without drying your skin.

You have a dilemma. Your face doesn't really feel clean unless you wash it with soap and water. And when you do, your skin gets dry. That's because soap is alkaline. And alkalinity destroys the skin's natural acid balance, leaving your skin dry and taut.

Dryness is one of your skin's worst enemies. Your skin is primarily protein protected by a natural acid mantle. That natural acid mantle is what keeps it soft and smooth. Remove this protective barrier with alkaline soaps or creams, and your skin becomes dry. And when your skin becomes dry, you court crow's feet, tiny telltale lines and other nasty signs of the times.

In winter a girl needs all the protection she can get. Does your skin feel rough all over? Are your hands, face and lips chapped? Do you find you need a creamier make-up now than you did in June? Does your skin drink up every bit of lotion you lavish on it? In winter your skin is more vulnerable. It's more susceptible to dryness, because it's under constant attack. From harsh, cold winds and hard water. And indoor heat which robs it of its moisture and elasticity.



Soap may feel good but it's bad for you. Most soaps —even those with lanolin, glycerine or cold cream—are alkaline by nature. This is the exact opposite of your skin, which is slightly acidic. According to science, the naturally healthy state of your skin is between 4.5 and 5.5 pH acidity. Soaps, on the other hand, have an *alkaline* pH of 8.2 to 9.0, which is incompatible with nature's normal *acidic* state.

With Amino-Pon Beauty Bar you can wash your face *without* drying your skin. Amino-Pon Beauty Bar is compatible with your skin because it's organic protein and naturally acid balanced, like your skin. Its strawberry-scented lather gives you the freshness of soap and water cleansing, without the dryness, because it doesn't contain soap in any form. What our non-soap does contain is wheat, vitamins, humectants and other beneficial ingredients that leave you cleaner, fresher, softer and smoother and soothe your dry, wintered skin.

How does Redken know what's good for you? Scientific research. The result of which is Redken's Scientific Approach to Beauty. And a complete line of organic protein, acid balanced products that are compatible with the natural state of your hair and skin. Every product that comes out of Redken Laboratories is scientifically formulated to do something good for you. That's why salons use Redken. And recommend Amino-Pon Beauty Bar and products like these to their patrons for home use:

Amino-Pon Shampoo. The organic protein, acid balanced formula that conditions as it cleans. For extra body and shine, the second lather may be left in your hair.

Amino-Pon Firm Hold Hairspray. A new, unscented formula that holds firmly without stiffness. Shampoos out easily. Contains no gums or lacquers.

Amino-Pon Proderma Cream. An acid balanced night cream with emollients and protein. Restores proper moisture balance and suppleness to the skin.

Amino-Pon Moisturizing Lotion with Proderma. Can be used as a body lotion or under make-up moisturizer. Contains emollients and moisturizers that are beneficial to dry skin.

Look for the Redken beauty mark in your local telephone directory.

REDKEN
The Scientific Approach to Hairdressing

Only at your beauty salon.

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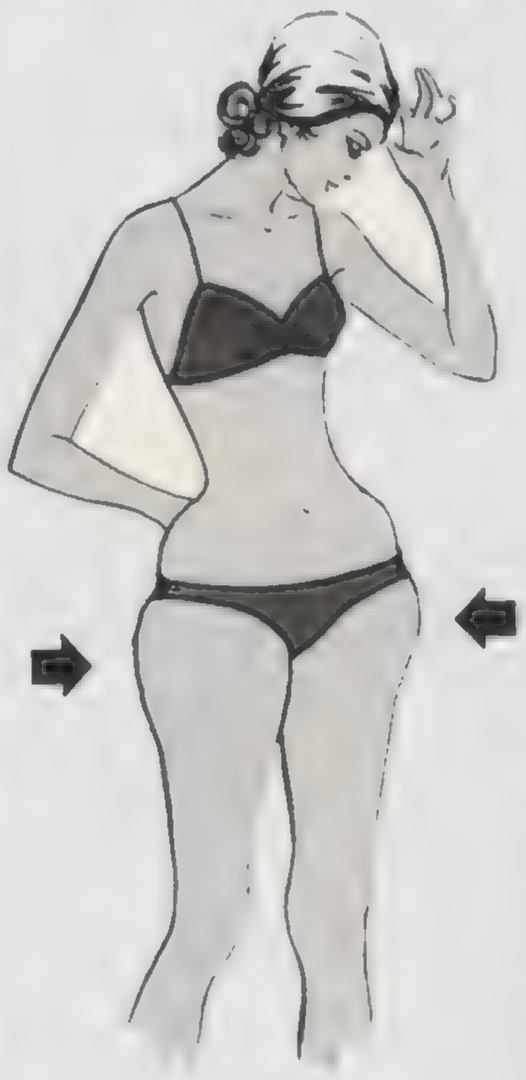
JOLEN CREME BLEACH

Marvelously safe cosmetic to quickly lighten excess hair on the face, arms and legs. JCB turns dark hair pale blond to blend with your own skin tones. Try it now!

JCB is available at $2 and $5 at fine cosmetic counters in the U.S. and Canada or write Jolen Creme Bleach Dept. V-2, Fairfield, Conn.



CELLULITE BULGES CAN BE ELIMINATED!



Those lumps or bulges that look like fat but do not disappear with dieting are probably caused by *cellulite*. These cushions of "fat-gone-wrong" can be found on the thighs, buttocks, abdomen and inside the knees—on 8 out of 10 women, thin or heavy —regardless of age.
Here's how to test for *cellulite:* ripples will form when the skin is squeezed between thumb and index finger. Advanced *cellulite* is doughy dimpled patches of flab.

SALON TREATMENTS FOR CELLULITE

The Salon treatments (available to residents within the New York metropolitan area) are based on scientific and mechanical means of breaking down the *cellulite* lumps. For this purpose, Mme. Ronsard, international authority on *cellulite*, utilizes European-developed machines; one emits a pressure-controlled stream of warm air that is directed to the areas being treated. Another enacts an automated suction massage. Circulation is stimulated and *cellulite* loosened for elimination. The effect is pleasant and relaxing.
The *cellulite*-controlled method being pioneered in America by Mme. Ronsard is earning quickly the same praise and success it has always had in Europe.
For consultation in New York, for Salon treatments, just phone (212) 535-8550.

Nicole Ronsard

Nicole Ronsard
987 Lexington Avenue,
at 71st Street

VOGUE TRAVEL

Continued from page 104

In Turkey: swim, shop, switch centuries

charming, carvanserai in the center of town; but the stretch of balconied, beach-front hotels a few miles away is a better bet for superb swimming, scuba diving. It is entirely possible to bring up an amphora or so on a day's scuba-ing but entirely impossible to take one out of Turkey; souvenir hunters had best stick to blue-bead belts.

The road to Marmaris, still farther down the coast, passes through a harsh landscape peopled by shawled women doubled over in the cotton fields and by men in wooden chairs chatting under every tree. Marmaris curves around a dazzling harbor and a waterfront freckled with hotels and fish restaurants, although the best hotels and swimming are in back of the town proper. Marmaris thrives and thrums, not only with travelers driving or sailing the coast but with people shooting in from Rhodes; still, it remains a little fishing village —a lovely place for laziness.

Bodrum, the town to stay in on the drive back to Izmir, is wholly different from Marmaris. In spite of the fact that Bodrum was once Halicarnassus and the site of one of the Seven Wonders of the World, the Tomb of Mausolus (the knights who built the crusader castle looted the Tomb for building materials—as sad an example of recycling as civilization can provide), it is reminiscent of the Portuguese Algarve before the developers arrived.

At Bodrum, there's good swimming, good shopping, good sitting —especially along the waterfront. And the castle is a fine castle with an unusual museum, its contents discovered under the Aegean.

Very near Bodrum are three great ruins: the vast theater of Miletus; the Parthenon-like Temple of Apollo at Didyma; and the complex of temples, theater, and council chamber of Priene—a stiff climb but worth each breathless step. About the roads: there is very little traffic, they are well marked, and only a ninny could get lost.

From Izmir, one can fly to Ankara and still another world. Ankara is a city of civil servants, graced with a glorious museum of of Hittite art. It is a place to eat well, shop well, cash travelers' checks, and leave—for Göreme, central Anatolia. Drive southeast for several hours along a great salt lake, to the Valley of the Göreme. The countryside is desolate, dun-colored, mythic. But the Valley is a thrust of volcanic rocks within which


Early Christian cave cities, Göreme Valley

people have lived for centuries. Climb inside the rocks, if you are agile and barefoot; let your feet and fingers do the thinking. Early Christians hid in these caves and carved tiny chapels. Seeing the chapels with their frescoes does not require acrobatics, but it does require a flashlight: they are dark.

A few miles from the rock valleys are the underground cities, such as Derin Kuyu, begun by the Hittites, expanded by Byzantine Christians fleeing Arabic Moslems in the seventh century. They go seven stories into the ground, although not all the levels are excavated yet, and are equipped with tunnels only a dwarf could go through upright. Thousands are said to have lived in these cities.

There are comfortable hotels scattered throughout the area, their swimming pools as welcome as oases. Nevsehir has its share as does Urgüp, a fine place for old rugs. But it is the caves, above and underground, the eerie landscape, the silent desolation that pull one, as compelling in their golden somberness as the scintillant Aegean. ■

For more information about Turkey, write: Vogue Travel, Department T, P.O. Box 3374, Grand Central Station, New York, New York 10017.



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VOGUE HEALTH

BY MELVA WEBER

Likable life . . . touchable teeth . . . and the scoring of the sexes

ONE RISK TO LIFE: A "GOOD" NEIGHBORHOOD

The risk of suicide can be high among special groups of sophisticated, educated, affluent women, warns Dr. Stephen Rojcewicz of Georgetown University School of Medicine. In the comfortable northwest section of Washington, D.C., he found three-and-one-half times as many suicides as in the nation at large; the neighborhood also is the only place in the country where the female suicide rate equals that of males. Why so much self-inflicted death among women whose lives should be pleasant? Dr. Rojcewicz thinks the social-support systems fail to reach the seemingly privileged who are really victims of neglect. Many of the women in this high-risk area are the widows of military, diplomatic, or civil-service career men; their old friends and families are in faraway home towns. What's needed: more awareness of the dangers of loneliness and depression; more recognition of the value of psychiatric-treatment services such as Georgetown's walk-in clinic; more willingness among women to ask for help when things look bad.

TOOTH-RUB— THE GREAT SOOTHER

If you vigorously use your toothbrush, stimulator-toothpicks, and dental floss, you're giving a rubbed, glossy finish to troublesome gumline tooth surfaces where enamel isn't. And that's good, said the dentists who head a study for the National Institute of Dental Research. When scrubbed, rubbed, and prodded, parts of exposed roots and other dentin-covered areas remain plaque-free and insensitive to pain from touch or temperature. People who don't give such stimulating care to their teeth may have touchy teeth. Dr. William Hiatt and Dr. Erling Johansen discovered that daily cleaning and rubbing develops a crystalline coating (resembling calcium acid phosphate) that fills in the fine tubules on dentin surfaces. The dentists also found they could produce a similar polished surface during dental checkups by buffing teeth for a full minute with calcium acid phosphate paste; but the glow will go unless the tooth-owner keeps up the daily work. For uncomplaining teeth, they prescribe energetic home care.

TESTING, THROUGH SEX-COLORED GLASSES

Sex does make a difference in how we see each other. Even among doctoral-level trained psychologists, there is a sex-based difference in scoring personality-assessment tests. A two-person team of researchers at the University of California (one of each sex) found that among clinically experienced, highly trained scientists, women psychologists scored women generally higher in intellectual capacity and self-acceptance than men psychologists did. Men were harsh with their own sex, particularly critical of dependency or passivity in other males. Generally, said researchers Norma Haan and Norman Livson, the men psychologists kept a sharper eye out for defections from either male or female stereotypes (to them, bitchiness is a bad trait of women), while women are alert to, and critical of, either men or women who try too hard to match the stereotypes of their sexes.

MAKING MUSCLE NEWS. FAINTING GOATS

Some swoony goats may help medical researchers find clues to the cures of epilepsy and cardiac arrhythmias, as well as other problems involving muscle spasm or rigidity. A special breed of U.S. goats that are natural-born fainters but otherwise healthy (they have an inherited trait called myotonia) have muscles that keep contracting in a repetitive pattern, even after their nerves stop calling for contractions. These stuttering muscles make the goats stiffen and fall in a faint when they're startled or made to move suddenly. Dr. Shirley Bryant of the University of Cincinnati college of medicine, who heads a study of how some diseases cause muscle fibers to jump, left recently for the famed Physiological Laboratory at the University of Cambridge in England escorting four little goats of the easy-fainting stock. He'll work with a specialist in muscle studies, Dr. R. H. Adrian, looking for ways to prevent or treat muscle diseases.

SMOKING: IS IT QUESTIONABLE?

Is smoking related to heart disease? Can we develop a harmless cigarette? What is the effect of nicotine on peptic ulcers? Is smoking connected with hearing loss? How can ex-smokers lose weight? Answers are on the way. The U.S. Public Health Service's National Clearinghouse for Smoking and Health lists these questions among those being explored in the six hundred research projects on smoking that are going on right now.

One new report on who smokes and why: Dr. Herbert Berger, at the Richmond Memorial Hospital in Staten Island, New York, found that 98 percent of his heroin-addict patients on methadone maintenance were also cigarette smokers. In a comparable non-drug-addicted age group the smokers make up 36.7 percent. Noting that alcoholics and drug addicts are likely to have a number of other dependencies, Dr. Berger concluded that this group tended to overuse any available habit-forming substance. "There are no addictive drugs," he said, "only addictive people."



At last. A new look of health for hair that's almost perfect.

Now there's a conditioner just made to give your hair what's missing.

Protein 21 Conditioner for dry or damaged hair. (The one with the red flower on the label.)

In minutes its advanced protein-rich formula replaces some of the protein your hair may have lost through teasing, bleaching or other damage.

It gives less-than-perfect hair a new look and feel of health, a smoother, softer quality...without the greasy, sticky feeling of ordinary conditioners.

Look for Protein 21 Conditioner with the red flower on the label.

It's a second chance for hair that just might need one.

Protein 21 Conditioner for dry or damaged hair.

protein 21 Conditioner for dry or damaged hair

Finally. A body-builder that only builds body.

Now your hair can have a better kind of body with almost none of the stiffness or stickiness of ordinary conditioners.

Try Protein 21 Conditioner for fine, thin, limp hair. (The one with the green flower on the label.)

It has a special formula rich in protein that builds in fullness the first time you use it.

Instead of coating hair like most conditioners, Protein 21 Conditioner attaches itself like a magnet. It has a positive charge that is attracted to hair's negative charge.

The result is a clear, strong bond that builds unbelievable body without the gummy coating you're used to.

Treat your hair to a better kind of body

Look for Protein 21 Conditioner with the green flower on the label.

Protein 21 Conditioner for fine, thin, limp hair.

protein 21 Conditioner for fine, thin, limp hair

VOGUE FOOD

NOW TRY SUMMER DISHES FOR WINTER MEALS

By February, it's been winter forever and spring is nowhere. Get a head start *now* on summer with these Caribbean cold dishes, straight from island-goers' tables, to lighten winter meals anywhere.

BY MAXIME McKENDRY

Mrs. Paul Peralta-Ramos brought this recipe for a hot-weather menu with her from her cool homeland, Sweden.



Inga Peralta-Ramos

MARINATED SALMON
eight servings

6 pounds center-cut salmon, deboned
⅔ cup salt
½ cup sugar
20 white peppercorns, crushed
Pinch saltpeter
Whole fresh dill, chopped dill

Open fish lengthwise; replace spine with an even layer of salt, sugar, pepper, saltpeter, dill sprigs; close. Place on platter, cover with a board, and weigh down with a heavy object. Chill 24 hours. Remove spices, dill; cut fish into ½-inch slices. Top with chopped dill. Serve with mustard sauce as a main course with hot boiled potatoes.

MUSTARD SAUCE

3 tablespoons olive oil
1½ teaspoons wine vinegar
½ teaspoon French mustard
1 teaspoon Swedish mustard
Salt and white pepper
1 teaspoon sugar
Chopped dill

Combine ingredients and add chopped dill. (Mustard taste should be strong.)

Mrs. Ronald Tree, who works in New York on hospital and health planning, plans this meal in Barbados: lightly cooked fresh string beans with vinaigrette sauce, cold meats, and rice salad.



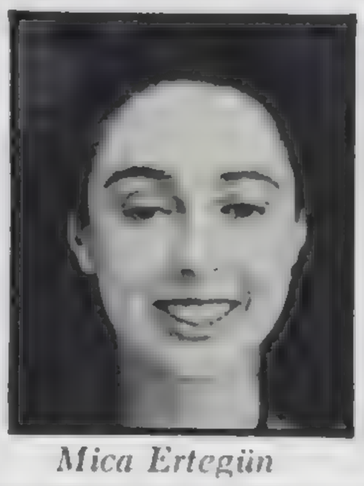
Marietta Tree

CURRIED RICE SALAD, eight servings

½ cup each mayonnaise and heavy cream, mixed
1 tablespoon curry powder, mixed to a paste with water
4 cups cold cooked rice
1 cup each fresh pineapple chunks and banana slices, mixed
¼ cup each pine nuts and raisins, mixed
16 small onions, boiled, browned in butter
8 small or cherry tomatoes, cut in wedges
Pepper and salt

Blend curry powder into mayonnaise and cream; add rice, fruit, and nuts; season. Top with onions and tomatoes; chill.

Cracked wheat is an offshore cook's sustainer. When Mr. and Mrs. Ahmet Ertegün escape New York's cold winds on Barbados, she serves this version of a salad favored by islanders.



Mica Ertegün

BULGUR SALAD, six servings

½ cup fine bulgur cracked wheat (found in health-food stores)
1 cup finely chopped Italian parsley
½ cup finely chopped onions
½ cup chopped scallions
3 tomatoes, seeded, cut in wedges
1 green pepper, seeded, chopped
Juice 2 lemons
2 tablespoons finely chopped fresh mint
1 teaspoon dried mint
Salt and pepper, ¼ cup olive oil

Soak wheat overnight in water, drain, squeeze dry in a towel. Mix all ingredients together; chill from morning until dinner time.

Mrs. John L. Loeb pays great attention to color in her meals. At her house on Lyford Cay, she begins with scarlet tomato consommé, then white chicken and this many colored salad.



Frances Peter Loeb

VEGETABLE SALAD

Poach separately one whole cauliflower, string beans, yellow squash, beets, and carrots. Slice squash, beets, and carrots; and marinate vegetables in oil, vinegar, salt, and pepper. To serve, arrange in a salad bowl like a flower: the cauliflower in the center, then the other vegetables in concentric rings by color—red, orange, yellow, green—and leaves of Bibb or Romaine lettuce for the outer rim.

VOGUETWISTS

On some islands, lettuce leaves are as rare as silver nuggets: use Romaine leaves instead of silver spoons to scoop up bulgur salad. ★ ★ ★ PRENTIS HALE serves spaghettini *al dente* with a vinaigrette sauce and "every herb you can find" chopped in. ★ ★ ★ MARIETTA TREE loves cold poached fillets of flying fish on cold boiled rice or cold dolphin mousse, either topped with herb mayonnaise. ★ ★ ★ Have a dining table just twelve inches high near the pool, use terry-cloth pillows for seating. ★ ★ ★ Tiny refrigerators (the office-bar size) in guest bathrooms can chill makeups and astringents, hold fruit drinks for after-swim. ★ ★ ★ LILY AUCHINCLOSS spreads rye bread with a dry egg salad, covers with thin slices of radishes or onions for open-faced sandwiches. ★ ★ ★ Combine one part papaya juice with two parts grapefruit juice for a cool drink, spike with white rum for cocktails. ★ ★ ★ Dried leaves of the spice tree, sold in the Nassau market, can replace bay leaves in soups and stews. ★ ★ ★ Fill a platter with washed beach pebbles; heat in the oven; serve grilled steaks or fish on top (the stones hold the heat).

Mr. and Mrs. Douglas Auchincloss have built a house (and planted a vegetable garden) in Bermuda, commute from New York with more groceries than clothes. Here, Lily's meat loaf;



Lily Auchincloss

COLD GREEN MEAT LOAF
six to eight servings

1½ pounds ground veal, ½ pound ground pork, well mixed
2 eggs
½ cup fine bread crumbs
¾ cup chopped parsley
½ cup chopped chives
1 cup chopped fresh basil
¼ cup coarsely chopped green pepper
1 teaspoon dry mustard
1½ teaspoons salt
½ teaspoon pepper
2 dashes Tabasco sauce
1 teaspoon Worcestershire sauce
2 teaspoons grated lemon peel
2 lemons, finely sliced
1 pound sliced bacon

Combine all but lemons and bacon and knead into a loaf. Cover completely with lemon slices and wrap with bacon. Bake, covered, 1½ hours at 350°. Drain off bacon fat; place loaf on serving dish; chill. Serve with tomato-and-onion salad.

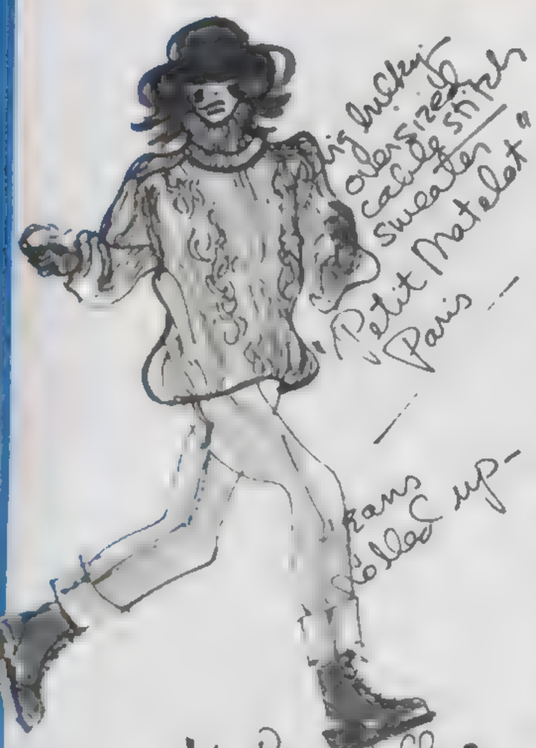
De Beers Consolidated Mines, Ltd.

Diamonds should be worn wherever you get a kick out of them.

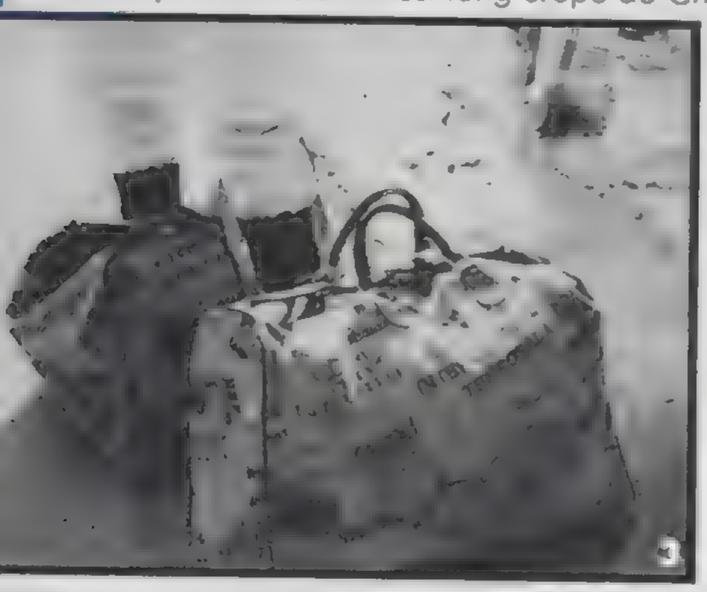
A diamond is for now.

VOGUE BOUTIQUE

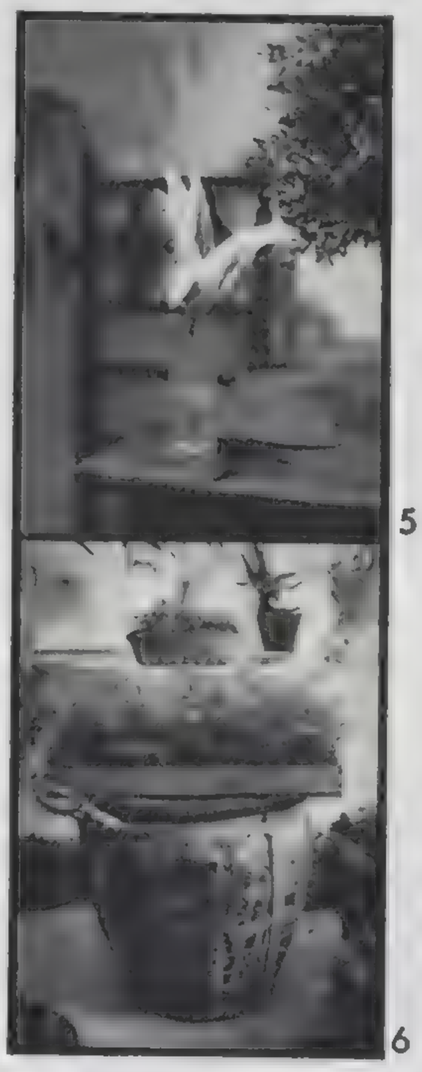
YOU CAN GET IT SOMEWHERE IN THIS WORLD



FEBRUARY...THINGS TO WATCH. The new proportion—The Biggest Shirt. The word is **OVERSIZED,** the super-sexy look for spring! (It started with Yves Saint Laurent's crêpe de Chine man's shirt brought up by smart New York girls last spring.) **1.** Mary McFadden in a huge white challis shirt from Halston, 33 E. 68th St., N.Y....**PARIS. 2.** Petit Matelot, Avenue de la Grande Armée—for the **OVERSIZED PULLOVER** (man's), rolled-up jeans, big floppy hat! Dorothée Bis...huge ribbed sweaters to mid-thigh. Albion House, **LAUSANNE,** for the best men's heavy gauge ribbed cashmere sweaters in a hundred colors to wear with skinny trousers. **NEW YORK**...Brooks Brothers for a rainbow of Shetlands...The way to look at home—a pair of men's white silk pyjamas from Sulka, roll up the sleeves, arms of bracelets, skinny sexy sandals! **THE SPRING SKI LOOK, DATELINE: ST. MORITZ...IT'S NAVY AND CLASSIC: SUPER-LOOK,** fur-collared navy American Air Force zipped blouson, navy jeans, rolled-brim Yves Saint Laurent knit bonnet. **FEBRUARY EVENING**—copies of (oversized) authentic Chinese Mandarin jackets from the Brooklyn Museum, to flop over the skinniest long crêpe de Chine flow of a dress! **REMEMBER VUITTON AND GUCCI....3.** The February "Status" bag from the Grand Prix circuit—beige burlap trimmed in chocolate leather from Racing Creazioni, **BOLOGNA ...WHAT TO DO WITH PEARLS,** this winter's jewel—take them on a February "vacation"...wear them swimming every day (remember Sara Murphy in the 20's—dripped them down her back on the beach in Cap d'Antibes and blew Scott Fitzgerald's mind). Salt water revives them, cleans them...."**IT'S INDISPENSABLE,**" one Vogue friend reports....**SENSUAL**—Elsa Peretti's tiny dew drop of gold the size of the smallest baby's tear ...to wear hidden, on the thinnest gold chain, under your clothes. At Halston. ...**PARIS DISCOVERY**—malachite jewelry...the sensualist's material! It's replacing last year's run on ivory and tortoise. (Remember the rooms of it in the Winter Palace in Leningrad—tables and tables of rarest malachite boxes of Victorian collectors?)....**4.** Now it's charms and heavy crosses of malachite to wear on chains wound high around the neck or snaked around a wrist. **WHERE TO FIND THEM**—antique shops on the Ponte Vecchio, Florence; Lombard in the Vieille Ville, Geneva; A La Vieille Russie, New York, or ask Oswaldo at Joià (237 E. 53rd St., N.Y.) to look for them!...**SENSUAL**...cuffs that are slices of shells from Ophélie, 673 Madison Avenue, N.Y....tiny new shop, provenance Paris, filled with antique and modern French jewelry....**FEBRUARY HIGH**...Forget about big bouquets! **5 & 6.** How about one perfect lily in an antique glass bottle...a nursery flat filled with baby ferns, moss, and tiny hyacinths, an old milk bottle overflowing with wild flowers....The newest New York flower shop: Jean Jacques Bloos, Ltd., 1025 Lexington Avenue, N.Y....for "live Flemish still lifes" in one-of-a-kind surprise containers. The shop itself is a feast of Delft tiles, étagères brimming with antique delights, pine-paneled refrigerator massed with flowers (shades of a dream-country kitchen!).


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7. BOUTIQUE NEWS. "Dressing by experts." ROME: Vanina, one of Rome's top models (and her friends) and her collection of "the best pants in town," shirts that are cut as cleanly as a man's; perfect little pullovers, all under $25... altered in minutes to fit even better....Vanina Boutique, Via del Gambero 39. PARIS: Clubbismo (7 rue François Ponsard) designed and run by two ex-fashion editors.... By membership only... join for $6! Finds—fabulous inexpensive shirts, pullovers, pyjamas, long skirts.


7

BARBARA BERSELL, ELISABETTA CATALANO



Become a Buff buff. It's the new nothing-on color you'll need from now on. Where does Buff stop and skin begin? Keep them guessing. Wear our new Switchcraft bodyshape with convertible straps under all your see-throughs, T-backs, low backs, no backs. In Curvalon® of Lycra® spandex, it even feels like nothing on. 32 to 36, ABC cups. About $11. Vanity Fair Mills, Inc., 640 Fifth Ave., N.Y.

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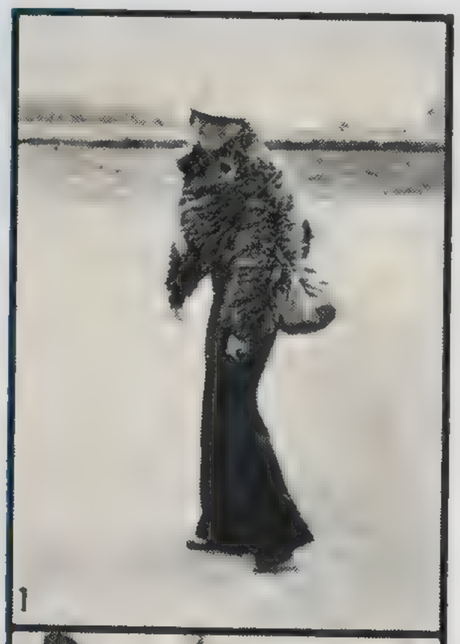


Catherine Deneuve for Chanel

Perfume from 8.50, Eau de Cologne from 4.00.

VOGUE OBSERVATIONS

WHO'S WEARING WHAT...

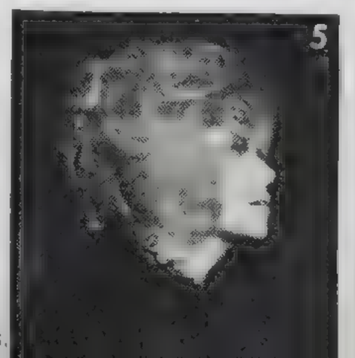

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To beat the blahs in February, the really nifty girls everywhere are zipping around in cozy furs or flying feathers....**1.** In the pits at the Watkins Glen Grand Prix auto races, Maria Helena Fittipaldi keeps warm in a little cropped jacket—a chubby of brown-and-white fake fur—while watching husband Emerson race....**2.** In New York, Contessa Consuelo Crespi, on a visit from Rome, breezing through town in shimmery silver fox from Fendi ...whose short fox jackets—often dyed brilliant green or Tahitian red—are all over Rome... always with narrow trousers....**3.** In New York Apollonia van Ravenstein goes her own merry way—pulls on a brown felt slouch hat... red fur boa...chocolate-brown glacé leather jacket...tan wool riding breeches...red-and-white Raggedy Ann striped tights with vivid pink socks over them, rolled down to the ankles...brown-and-white spectators....A very personal turnout, not for everyone, but given real style by a blast of Apollonia's own special dash and energy.... The invitation to one recent New York party answered the issue of what to wear by specifying "Fine Feathers"—this season, at every party, there is a sprinkling of women wearing fluffy, feathery things. ...**4.** Virna Lisi turned up at a Paris party in a multicolored jacket of ostrich feathers, all blowy and delicious over a long, narrow black silk dress and ropes of pearls and chain, her hair pulled back like a sleek blond bird. Ravishing....**5.** At the Nine O'Clocks in New York, Aileen Mehle (Suzy) was up to her neck in floaty marabou....**FAST FLASH FROM ROME:** "Contessa Alberica Attolico caused a sensation in a short black ruffled crochet jacket, trimmed in black satin and tied just above the bosom leaving a beautiful bare midriff over black satin pants...her concierge copied it from a pink bed jacket...."


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BERSELL, CUNNINGHAM, NISBERG.



DELICIOUS IN ANY LANGUAGE: RENE GRUAU'S DRAWINGS FOR A LUXE, LIMITED-EDITION, IN FRENCH, OF CHRISTIAN DIOR'S OWN RECIPES. LA CUISINE COUSU-MAIN, ABOUT $45 AT BOUTIQUE DIOR, PARIS...

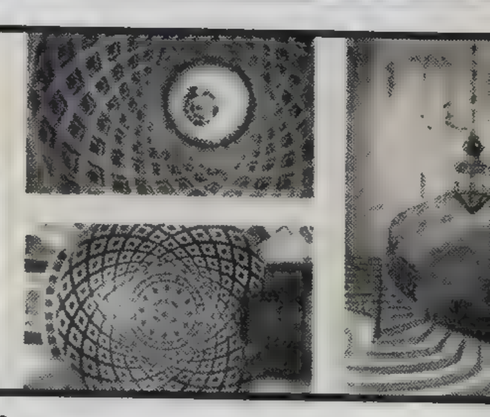
WHERE AND WHEN



All weddings have some magic, but this one was pure fairy tale: enchanting bride and tall, handsome groom, with a 16th-century château for a wedding present....Alexandra Bemberg and Jean de Yturbe, right, at their wedding in Paris.... Sandy's dress was made by André Oliver; Carita did her hair—tied back in a white organdie bow....





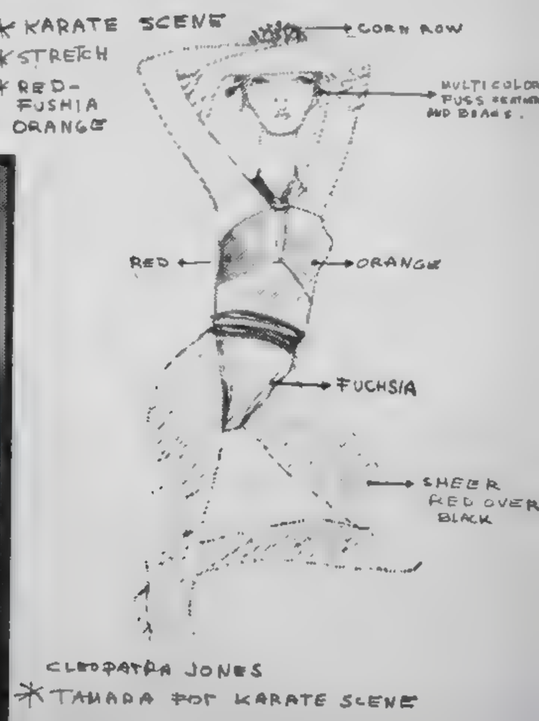




Jean's parents gave them the Château d'Anet, left, one of the national treasures of France, built by Diane de Poitiers. Above: her portrait and one of Henri II: the private chapel, patterns of floor and domed ceiling; vestibule of the Château....

Look out, Shaft! Here comes Cleopatra Jones, the dynamite black detective played by tall, terrific Tamara Dobson; unstoppable in a great wardrobe by Giorgio di Sant' Angelo.... Look for the flick in the fall....





"The more feminine the woman, the less concerned she is about beating a man at his own game."

Dr. Joyce Brothers





The contemporary woman will not let the fact that she's a woman stand in the way of winning! **PLW (a division of Gay Gibson)** lets her play it her way . . . in a limber blazer with polka-dot sparkings . . . and a sweep of white palazzo pants . . . Duplan's warp-knit of 100% Trevira® polyester. This is a look that just can't lose!

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FEBRUARY, 1973

VOGUE'S POINT OF VIEW

NEW YORK SPRING FASHION NOW


Shorter is prettier

To begin with, things aren't all as "classic" as you may have heard. There is a lot more to it. There is fashion. And it's new. And pretty. And the clothes are recognizable—in the sense that the minute we see them, they're exactly what we've been wanting....The first thing—the thing every woman in the country is going to want to jump into—is: A Dress. A dress that's like being in a beautiful, rather loose-fitting shirt—something you can move around in and feel moving on you. Not one of those prim and starchy numbers but not limp, either—you want line and softness in everything you put on now....Your dress can have a high little yoke (beware of low ones—the nursing-mother look)...a short, full-ish sleeve...a collar you can pull around...leave open . . . show skin. And the skirt just goes—short and easy....No question: shorter is prettier, a covered knee is dowdy. Don't worry about it... see the pages ahead, see January Vogue. Then ask yourself: what did you see—skirts two inches above the knee? Or clothes that looked springy, free-moving, right?...Interesting, isn't it, how unalarming the whole hemline question becomes when there's a reason—the length of a stride, the lightness and lift of a fabric, the line of a dress....As we've said before, good fashion always has its reasons...it's why there will never be a season without white and navy—the most cleansing, becoming, easy-to-wear colors in the world. It's why, as the beiges and greiges go on and on, you're going to have some real color in your life for a change. Clear, ravishing pinks. Irish green. Emerald green. Sharp, clean patterns of green and white....Think of the simplicity of the new clothes—and start listening for the clank of bangles. Big ones, evenly plotted... color with gold...with color...an armload of lapis...four cool, rounded, black-brilliant green malachite bangles with a peony-pink dress.... What happens now that your hair is shorter, your ear showing? A bash-of-color earring. And a shallow-crowned tilt of a hat—it flirts....Loop ropes of colored beads around your neck—two at the most. The idea is to see skin, not clutter at the throat....Avoid anything confining. Don't be locked into turtlenecks—get into sweaters with oval or V-necks. Get into a lighter stocking. A lighter shoe...a spectator for day...an open-toe pump, a sling-back any time...a sexy, strippy, higher-heeled, thinner-soled sandal at night.... It's a time of opening up, of revealing. Cut your hair to reveal the back of your neck—the most alluring line on earth. Show a little skin at night ...show your legs in a short dress...show nothing and everything in a bare-back pyjama all covered up with a shirty jacket that's about as opaque as a cobweb....Shirty. Almost everything is—soft, shirty jackets, dresses, coats. And the shirt that's a shirt only—get yourself the best you've ever owned. With a fuller sleeve, an amplitude, a luxury to it...a romance. If you were to have this and nothing else all spring, you would have more than a great shirt...you would have a lot of fashion....





There's a dress that makes you want to be in a dress again

A little like a caftan in feeling, a little like being in a shirt: Vogue's cover dress—The Dress—by Morty Sussman for Mollie Parnis Boutique. . . . Wonderful clean, pink Honan. Collar pulled open. Wide short sleeves rolled up. . . . More than a new way to look for day, this is what fashion is about now—the revealing of skin, the loosening up. And the way Lauren Hutton wears it here—bangs, beads—very, very pretty. Dress, Brochers Couture silk. About $165. Saks Fifth Avenue; Garfinckel's, Washington, D.C.; Joseph Horne; Marshall Field; Young Quinlan; I. Magnin. . . . Makeup: Flapper Peach Cheek Paint and Taffy Peach Lipstick, both from Frances Denney. Coifs, these eight pages, Suga of Suga Salon. Accessories, next to last page. Other stores carrying fashion ideas from The New York Spring Collections, page 62.

PENN

The newest—subtlest—most sensational kind of bareness around: Halston's apron-corner tank top in lemon-yellow Ultrasuède, wrapped and tied over black satin trousers—the only thing softer, more sensuous-feeling on the skin is the feeling of skin itself. . . . Worn by Lauren Hutton. Top, of polyester and polyurethane (Spring Mills); pants, rayon and acetate (Lafitte). About $200. At Bergdorf Goodman; Hutzler's; Jacobson's; Stanley Korshak; Harzfeld's; Frost Bros.; I. Magnin. Accessories, next to last page. . . . On the mouth: Super Luscious Vermeil Coral—an Ultima II lipstick by Charles Revson.

You're going to want to show a little skin at night



NEW YORK SPRING FASHION



There are no little soldiers in fashion today



NEW YORK SPRING FASHION

It's all so relaxed—a cardigan, a shirt, some pleats—you can breathe in a suit like the Oscar de la Renta worn by Lauren Hutton, left—you can move (you can tip on a little hat and really go to town). Vanilla wool flannel (Feld International fabric) over white crêpe de Chine (Abraham silk); about $445 at Saks Fifth Avenue; Montaldo's; Joseph Horne; Balliet's; Sakowitz.

Look what happens when Anne Klein knocks the stuffing out of a gabardine trench coat, right—it's like being in a beautiful soft shirt—the way you want to be in all your clothes now. Vanilla wool-gabardine coat (about $232) and skirt (about $74); lamb's wool, angora, and nylon sweater-vest (about $30); acetate and rayon shirt and tie (about $46). At Bloomingdale's; Hutzler's; Kaufmann's; Jacobson's; Swanson's; Frost Bros.; I. Magnin.

Coifs by Suga of Suga Salon.

Accessories, next to last page.



PENN



You're going to like being in a dress with a drawstring

NEW YORK SPRING FASHION

It gives line and control
to softness. A certain little snap....
From Ungaro, left, who put
the world on a drawstring: a dress
with two—and peasant shirt sleeves—
in a luscious pink suède
you can live off all season.
With a small tilted hat, big ball
of color at the ear—super.
About $335. Saks Fifth Avenue; Nan
Duskin. Coif, Suga of Suga Salon.
A winner from Kasper for Joan Leslie,
right—the shirtdress with
a drawstring in beige
gabardine over a silk gingham shirt
in grey and beige. Sharp and soft—
a nice way to feel in a dress.
This, with a checked dickey
(we added the shirt), of Fabric
Directions' polyester-and-viscose
fabric; about $130. Bloomingdale's;
Kaufmann's; Jordan Marsh,
Florida; L. S. Ayres; Neusteters;
Joseph Magnin. Coif, François of
Kenneth. Accessories, next to last page.



PENN



What else is Blassport's perfect raincoat, left, but a beautifully-cut shirt, simply extended? Natural poplin lined in red-and-green wool plaid. Matching plaid pants, small grey Shetland pull—nice and spare, the whole thing—hat to belt and trim little flat-heeled shoe. Coat, of cotton poplin (with water-repellent Zepel finish), about $130; pants, of Chantal Fabrics wool, about $56. At Miss Bergdorf of Bergdorf Goodman; Nan Duskin; Halle's-Cleveland; Jacobson's; L. S. Ayres. Pull, from Bottega Veneta; $34. From Originala, you can have it all on a silver-grey platter, right—a coat with an elasticized waist, like the softest, thinnest shirt you've ever been in. Its own skirt in matching wool-and-angora knit, silk shirt in grey and beige checks. Together, about $495. Bonwit Teller; B. Forman; Hutzler's; Garfinckel's, Washington, D.C.; Frost Bros.; I. Magnin. Makeup, Rich Gillette. Coif, Suga of Suga Salon. Accessories, next to last page this issue.

At the root of everything this year, there is a shirt

PENN

NEW YORK SPRING FASHION



NEW YORK SPRING FASHION

Real color—like a good, strong green—it's what we all need now. It looks new...Feels great...Green cotton madras from Ralph Lauren, left—short-sleeved shirt, matching pants—trim as they come. Don't miss the snap of white. The big bangle. And the hat—that's where the flirt is. Shirt, about $28; pants, about $37. March, Bloomingdale's; Britches of Georgetown; Stix, Baer & Fuller; Neusteters. Lanvin green, right—one of the best dresses you could walk into at night: just a beautiful silk shirt to the floor, with short, turned-up sleeves. A strippy green sandal is pretty. The glove—only a reminder: there is color again. It gives a lot. And it takes a good makeup—the Great Coverage here is Coty's news; see Ready Beauty for the whole story. Dress, about $110. At Martha; Stanley Korshak; Young Quinlan; Neusteters; I. Magnin. Accessories, next to last page. François of Kenneth coifs.

PENN



Put some color in your life—put green



This is how to put yourself together in separates now—with color, not layers—just simple, fresh, and delicious....Spiral-striped pull and knit pants from Giorgini, left, put together as though green and white were the only colors in the world—when they look like this, why argue? Pullover, of Courtelle, about $28. Pants, of polyester, about $70. At Bonwit Teller; Burdine's; Kaufmann's; Bullock's Wilshire....Count on Missoni, opposite page, to give you a sweater you never owned before...like the long, narrow, green ribbed pull, near right, with its short rolled sleeves and pretty wedge of bareness... and the new slant on a classic, far right—the long-sleeved shirt-sweater with a zap of diagonal stripes.... Pull, of rayon, about $40; pleated skirt, about $85. Both, end of February at Bloomingdale's; Jordan Marsh, Florida; I. Magnin. Wool shirt-sweater, about $65. End of February, Saks Fifth Avenue; Garfinckel's, Washington, D.C.; Charles Gallay. Accessories, next to last page. Coifs, François of Kenneth.

Be in
green,
be in
stripes



The alluring new turn a soft, shirty jacket or cardigan gives to a pants suit, any suit... the lift and sparkle and luxury of being all in white. That's what it's about—pure and simple: Ralph Lauren's white cashmere cardigan and white silk pants, left, pale cotton plaid shirt underneath—and white all the way. Cardigan, about $70; shirt, about $30; tie, about $10; pants, about $70. At Bloomingdale's; Stix, Baer & Fuller; Gus Mayer; Neiman-Marcus; I. Magnin. The whitest white—lineny white from Jaeger, right. Shirt-jacket, about $110; pants, about $50. Both, of linen and Terylene. Abercrombie & Fitch; Kaufmann's; Neusteters; I. Magnin.



What about pants?— how about white!

White head to toe, left—and hang the cleaner's bills— feeling totally glamorous and relaxed has practical value, too....Kimberly's three-piece knit turnout— long cardigan, overblouse, cuffed pants in pale oyster-white wool. Knitted in America. About $145. At Bergdorf Goodman; Garfinckel's, Washington, D.C.; Joseph Horne; L. S. Ayres; Z.C.M.I.; I. Magnin. Coifs, both pages, François of Kenneth. Accessories, next to last page.

NEW YORK SPRING FASHION

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The shirt is a dress–is a coat –is a jacket– is a way of life

The indispensable Geoffrey Beene, left—
a shirtdress of thinnest wool checks in brown and white.
Short, puffy sleeves. Pleats from the hip.
The kind of dress that turns the season for you—
into spring, into summer (grab it when you see it—
it's going to sail out of the stores).
Of Agnona fabric; about $325. Bergdorf Goodman;
O'Neil's; Jacobson's; Marshall Field; Neiman-Marcus;
May D & F. Coif, Suga of Suga Salon.
What a shot in the arm on a rainy day—
Calvin Klein's turnout of shirts,
right—black-on-beige print over print
over black—as smooth together as the pages
in a book. Chopped raincoat, about $75;
rainsuit, about $110. Both, water-repellent
Kodel and cotton (Avila Fabrics).
Polyester shirt, about $25.
All, Bloomingdale's; Joseph Horne;
Gidding-Jenny; Jacobson's; Gus Mayer;
I. Magnin. Accessories, next to last page.

PENN

NEW YORK SPRING FASHION





Who says you can't do as much with short hair as with long? Superhairdresser Ara Gallant says you can do more, and do it yourself. And he has the haircut to prove it on these six pages... plus three ways to wear it...tips on hair in general

ARA CUTS AND TELLS:



"A woman today must be able to do her own hair, make her own adaptation of the fashion of the moment—no one wants to spend her life in a beauty salon any more. With this cut, you don't have to."...Small, painstaking, invariably in black, naked without his Japanese schoolboy cap studded with talismans from pals and admirers, Ara Gallant hasn't himself set foot in a salon for eight years. Instead, through photographs—primarily by Richard Avedon and seen often in Vogue—he influences salons all over the world: it's Ara Gallant, with his quick eye for the nuances of fashion, the photograph, and the woman being photographed, who works out the look of the hair for the most famously attractive women of our time....What influences the influencer? "For me, what's great is what's inspired by the mood of the day...just relaxing into it, picking up the vibrations in the air. Life is more complicated today, not in a fussy sense. Busy. Less time for dressmakers, hairdressers...less inclination. Women are doing everything themselves, regardless of money...they need a look to go with this life. I've been thinking about it for a long time. ...This haircut really started last summer, when I was in Paris for Vogue." And here it is—on Susan Forrestal: Short ("with the new clothes, you don't want to see a lot of hair lying around"), but short in a way that could make the most diehard long-hair think twice. For one thing, it *is* long. And short—layered to the nape in back. The rest, like long hair, is all one length—about seven inches—not too short to swing (does, two pages ahead), yet short enough to make the adorable crop at left...among other things. What we especially love about this cut, though, isn't only that you can do more with it than with hair cut one length all around or layered all over. It's what you *don't* have to do...listen to Ara:

"You don't have to touch the back—it falls into place no matter what. You can wash your hair, put two rollers at the sides—or just brush it all back—and forget it. You'll always look turned out...and you won't be dependent on a hairdresser."

This is really a combination of two haircuts—short and long—but, for a change, two cuts that work together....It's a pretty look—the sleek back is a nice contrast with the fuller sides and shows the head in a very feminine way. And the layering means you never have to worry about doing the back, which is where everyone runs into trouble—eliminate that, the problem is solved."

"I've always been fascinated by anything at the back of the head. I don't like hair whacked off flat—everybody's hair tends to taper down on its own in back....like a little tail."...

Ara's long-short haircut—worn short, left, in a center-parted frame of soft waves and tendrils that instantly makes Susan Forrestal's eyes seem even bigger, her mouth more sensuous, her cheekbones higher, wider....All this is accomplished with a row of three rollers from the back of the crown...pincurls everywhere else. When dry, hair is brushed down, back, over the ears....More news—this time from Halston, in pink wool challis: the oversized shirt—coming on in a big, big way. $150. To order, Halston Limited. Earrings, Bulgari-Danaos at Hotel Pierre.

AVEDON

HAIR NOW



BEAUTY NOW

It's all in the cutting (both pages)...and in understanding the temperament of hair.
Ara says:
"There is a natural line to hair that seems to want to grow into a little tail in back—I go with that line..."



"I take a long time to do any haircut and when the hair is fine, I take longer than anybody in the world—one mistake on fine hair can be disastrous....To taper very coarse hair, you can sculpt with a razor. Fine hair should be cut only with a scissors and 'effilated'—that is, holding the scissors in an upright position and lightly feathering the underneath hair so the outer layer turns under naturally. It looks like a blunt cut but isn't—the ends have more flexibility."

"Streaking and bleaching may add a little body, but an excess can deprive hair of some elasticity...fine hair is the first to turn straw-y with over-coloring."

"Not all hair needs conditioning. Oily or very fine hair should not have things put on that soften—they make this kind of hair limp."

"After shampooing, oily hair can be 'conditioned' with pure grain alcohol—a 20% solution, diluted with water if you wish. Massage into wet hair and scalp, then rinse."

"Never let electric curlers get too hot...always use end papers so that hair doesn't get direct heat or tangle on the points."

"All that brushing isn't necessarily good for hair. It's a myth left over from the days when people thought you had to brush to get rid of dirt...now everybody washes her hair every five minutes."

"To stimulate circulation in the scalp and polish hair without brushing, use an electric vibrator on low speed for five minutes."...

Ara—three trademarks, left: His Japanese schoolboy cap with its galaxy of talismans (the newest, from pal Penelope Tree, is a shilling-size swirl of red and blue enamel); his scissors; the little natural tail he likes to encourage along the back of the neck (see also, right)....Susan pre-cut, above, hair wet... waiting....

AVEDON





Same basic cut, two other ways to wear it (left and right). As Ara says: "This is short hair, but it has all the variety and femininity of long hair..."

"Split ends don't just happen; people split their hair themselves. The less elasticity hair has, the greater the tendency to split—you have to treat it delicately: don't comb it when it's wet; try not to use lacquers of any kind; don't back-comb or tease.... There's no need to torture hair today."

"In the 'sixties, nothing in hair or clothes looked at all like the past but a lot of it was contrived. We're into an easier, more casual time... women don't want to wear ninety-eight falls or fancy hair.... The look of hair now relates a little to the past but it doesn't relate to *nostalgia*... there's always something about it that wasn't there before."

"There is nothing I hate so much as a recreation of the past. I find it ugly and totally unimaginative to rip off the look of another era. Anyone who does is in the wrong business... if you can't think of something new to do, don't do anything."

"I have one rule: Let hair dictate the way it's worn. Not only is it pointless, bad for hair, and time-wasting to try to change the way your hair wants to behave, it's fundamentally wrong for your looks. Go with the line nature has worked out for you; it's always your best."

"Individuality is the important thing... I can see this new haircut of mine on a lot of women—it's suitable for any kind of hair, any age, and it's right for today—but it shouldn't be every woman's look; nothing should.... If you've got thick, shining, even-all-around hair to your waist—fantastic!—stay with it. Or if you're great in really chopped-off hair, don't feel you have to change—it's your style. Make the most of it.... People have more style than they know but they're usually timid about expressing it. You have to learn to flow with it and into it... and, eventually, you get to find out who you really are."

Ara's long-short haircut—the long looks: above, the hair is simply combed straight back from the face like a George, with the flirt of a "tail" on the nape. Alexis Kirk earrings.... Loose, swinging, right—longer than you would have guessed? And a breeze: three large rollers at the center of the crown; two smaller rollers at the sides; one small roller placed diagonally in back, just above ear level. Donald Stannard necklace, Saks Fifth Avenue.



SKIN



BOB STONE

One delicious way to fight dryness: Cream face lavishly while you loll in a warm tub. Steam helps cream help skin... Lucite bath tray, Henri Bendel. Everything else, Hammacher Schlemmer. Scene: Jay Spectre's New York apartment.

What the doctor said about winter skin hazards. An interview by Ellen Switzer

"Icy weather combined with heated homes and offices can damage even normal skin and wreak havoc with skin already beset by problems," said Dr. Brian J. McGrath, clinical associate in dermatology at the Yale-New Haven Medical Center. Lack of moisture in the air outdoors and indoors causes the skin's natural oils to dry up. Most frequent result: flakiness and patchiness that may be uncomfortable and/or unattractive, but that rarely is serious enough to send anyone to a dermatologist. If the condition progresses, it can turn into what is medically known as "zerosis" and, less picturesquely, as "winter skin itch." A victim of this affliction usually feels miserable enough to call a physician.

A dermatologist may prescribe ointments or creams, but the most important help he gives is advice on how to avoid zerosis in the future. Dr. McGrath suggests, first of all, taking fewer baths (hot water and soap remove moisture as well as dirt from the skin) and substituting "short showers." A woman who feels that she cannot get really clean without soaking in a tub should add a good bath oil to the water.

Would a little more humidity help?

"I am often asked about electric moisturizing systems indoors, or pans of water on the radiator," Dr. McGrath said. "I think neither is probably worth the effort. A good moisturizing lotion or cream will do more to prevent flaking and itching. It does help not to overheat the house. But most people, especially those with naturally dry skin, simply have to keep their faces and hands lubricated to keep the moisture in."

That's what the doctor said. Some other experts feel that a boost in humidity could help not only skin but respiratory irritations. Most agree that normal commercial humidifiers aren't efficient enough to do the job. One doctor's suggestion: put wet bath mats on the radiators—and keep them wet.

Since acne is produced by overly oily skin, would the drying effects of winter have (Continued on page 199)

What you should do about your skin right now

DO'S

Dry skin afflicts about 85% of all American women—and it's worse in cold weather. Cold air, cold wind, overheated rooms—all dry the skin unmercifully. At left, a dermatologist discusses some of the medical hazards of dry skin. What we're concerned with are the beauty hazards—because nothing ages skin so cruelly, so fast.... How to combat dryness? Here, a list of helpful Do's and Don'ts:

AND DON'TS

DO—like the beauty shown, far left—slather a rich emollient cream on your face and throat while you're soaking in the tub. Or, slather on cream, then have a nice steamy facial sauna.... Steam helps. It opens pores, encourages oil and moisture flow—helps creams and oils to penetrate, soften. **DON'T** overclean your face in cold weather. Lotions and cream cleansers are kinder than soap and water—which tend to strip skin of its natural oils. It's a good idea to leave the cleansing lotion or cream on for a few minutes, making it easier to float away dirt and impurities; a gentle massage will help rev up circulation. Then, remove cream with a series of cotton pads soaked in freshener.... If you must use soap, be sure it's the superfatted or cold-cream type—and rinse well. **DO** remember that the eye area and lips—with their thinner, more sensitive skin—need extra moisturizing help. Use creamy eye shadow, on lids already treated to an eye cream ... moisturized lipstick over a protective lip gloss. Do carry an antichap stick for lips, an emollient stick for eye areas, and re-moisturize often during the day.



Mazie Cox ice-boating in the wind. Prescription for her: a well-creamed face.

TO FIGHT

DON'T forget that hot, moving air is the most drying of all. Before blow-drying your hair, apply a good moisturizer to your face and throat—and try to direct the hot blasts on hair only. **DO** bathe at night, rather than in the morning—so the skin has more time to normalize before it's again exposed to cold, dry air. Do avoid too-hot water, too much soaping. Do—like the Scandinavians—bathe without soap every other day, using a good scrubbing-brush or a loofah ... rubbing clean without depleting natural oils. **DO** warm creams and emollients in your hands, or in a saucepan on the stove—or, get the kind that come ready-to-warm. Warmth helps creams and oils to do their good deeds of softening, nourishing. Massage them in hand-over-hand, working up from the throat with a rhythmic movement—don't just slap on. **DON'T** stay your hand when it's pouring bath oil into the tub. Scented bath oils are delicious, but a few capfuls of baby oil do the job.... Do apply body lotion all over, after the bath—when skin has been patted dry but is still slightly moist. If you have time, use body lotion before bathing, too. (The body-lotion routine is particularly important for showerers, who don't get bath-oil benefits.)



Maria Helena Fittipaldi, watching her champion husband drive race cars, shelters from sun, wind, under a wide brim.

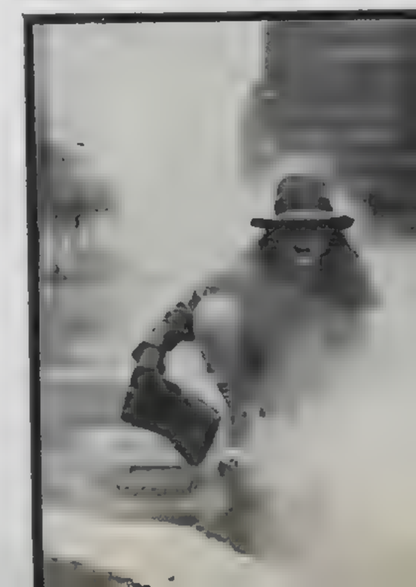
THE DEMON

DO wear a rich emollient to bed—massaging it in firmly, gently, working upwards and outwards. If you prefer not to sleep with cream on your face, let it stay for at least 20 minutes, then blot off excess.... Give the same creamy attention to hands, nails, elbows, knees, heels. **DON'T** forget that the right makeup can be an ally in the fight against dryness. Start with a good moisturizer as a base; then comes an oil-based foundation. Creamy eye shadow goes over special moisturizer for eye areas ... moisturized lipstick over lip gloss. Use creamy, not powdery, rouge and blusher. **DO** help hands and nails by soaking them in warmed olive or castor oil for five

DRYNESS

minutes, once a week.... Also weekly, give your hands a good massage with oil, cream, or moisturizer. Starting at fingertips, knead palms, massage backs of hands; work the cream in all the way up to the elbows.... If hands are really in trouble, give them a lavish creaming and sleep with gloves on. **DON'T** overlook the importance of diet in combatting dry skin. Vitamin A and Vitamin B_2—known to help skin and lips—abound in mild cheese, liver, fresh eggs, leafy green and yellow vegetables and fruits. Vitamin D supplies much-needed sunshine benefits, all too sparse in the winter.... Do check with your doctor as to the advisability of taking extra supplements of these and other vitamins. **DON'T** think that going south solves everything. Sunshine and hot breezes are drying, too ... apply sun protectors, moisturizers freely; wear sunglasses, shady hats.

Apollonia van Ravenstein knows humidity helps winter skin. But from a manhole?



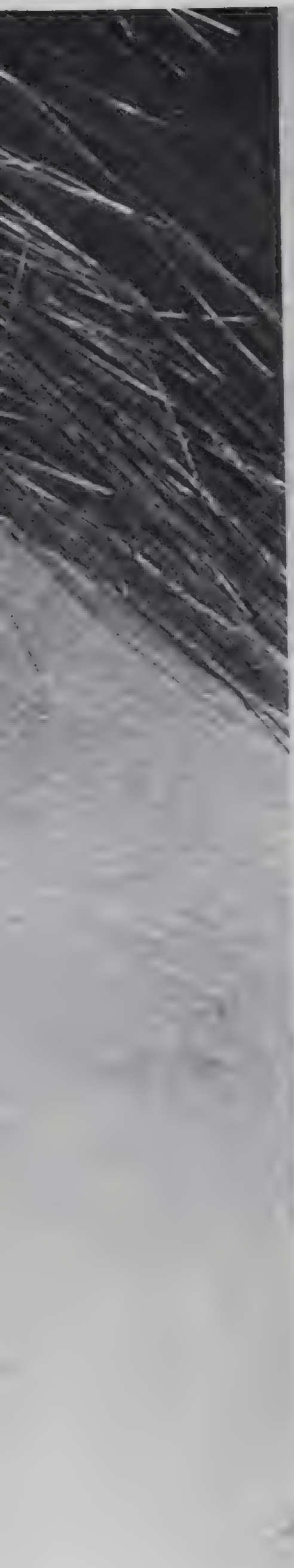
EYEBROWS— A NEW CURVE



Forget the old "arched brow." What's newer—prettier—is a softer curve. A thinner, longer, lighter curve, shown here—and on Susan Forrestal, 8 pages back in the Ara Gallant hair story. Its most famous forerunner: the Dietrich brow, opposite, in a 1930 photograph by Cecil Beaton—it has the thinness, the length—the curve. Everything. Except what makes all the difference between yesterday and today: Color. Color that gives everything a wonderful lift. But even color—as much as it does—can't do the job alone. You have to start with shaping. And this is one time it might be a good idea to put your brows in the hands of an expert to get you going in the right direction. What follows, sound advice from several.... Tweeze properly. Begin cleaning at the bridge of the nose, moving outward along the natural curve of the brow bone. Always work quickly—in the direction hair grows—pulling from underneath to get the lift you want. An anesthetic ointment first makes it easier; so does an ice cube rubbed over brows. A magnifying mirror is your best friend here—use it several times a week for checkups.... If you're interested in waxing, don't attempt to do it yourself. Let a pro do it for you.... Brows today should be a shade or two lighter than hair (if you lighten yours, have brows done at the same time).... When it comes to brow color, the word is natural. Mix shades: brown with grey, charcoal with blond. If you use pencil, dust powder over it and smudge for a softer look.... To color and train brows together, try cake mascara with its own tiny brush.... Use a very pale, creamy makeup base from the lids up to the brow—it lightens and opens the whole area.... A dab of shining red rouge on the wing of the brow bone is healthy looking. And very pretty. So is pearly highlighter rubbed right into the eyebrows. Especially in a pale gold or copper for evening. Whatever you do: eyebrows must be in harmony with the shape of your eye, the shape of your face, and the way your hair falls against it—they're part of your face . . . part of your expression. . . . The eyebrows, this page, shaped by Rick Gillette.

PENN

BEAUTY NOW





CARRIED AWAY



NEW YORK SPRING FASHION

Revelations of a pyjama at night—
by Don Breitinger for Harold Levine—
in pale-blue matte jersey. Narrow halter top
wrapped at the waist, pleats to the floor,
and a matching cardigan that slips off
when you want to be really bare—
there's a new kind of glamour for evening,
and this is it. Of rayon (Style Trend fabric).
About $295. At Saks Fifth Avenue;
Furchgott's; Stanley Korshak; Swanson's;
Hovland-Swanson. Accessories and men's clothes,
next to last page of this issue.
Coiffures, these ten pages, by Franklyn Welsh.

AVEDON



Pleats blowing, legs showing—there's nothing like a short dress at night—just the airiest cream chiffon, left, with touches of cream satin, by Ben Reig. Of polyester. About $425. At Bonwit Teller; Hutzler's; L. S. Ayres; I. Magnin. Oscar de la Renta's pink silk pongee caftan, right—long, loose, the lightest thing to slip into for an evening at home—it puts you in the mood. Something! by Oscar de la Renta; Onondaga fabric. About $130. At Lord & Taylor; Stanley Korshak; Sakowitz; Liberty House, Honolulu. Accessories, next to last page.

AVEDON

K SPRING FASHION







Every dress has something shirty—
like the cream worsted jersey blouson
by Marie McCarthy for Aldrich,
left, tied over cream crêpe—tank top,
elasticized waist, short skirt.
Dress, of Avisco rayon and Celanese
acetate (Onondaga fabric);
jacket, of wool (Meyer Woolens).
About $200. Lord & Taylor;
O'Neil's; The Union Co.;
Goldwater's; Fanny's; Joseph Magnin.
A this-year suit from Chester Now,
right: simply the softest silk shirt
and short, swinging pleats—
white with tiny black pin dots,
narrow black belt. Of Onondaga silk.
About $165. At Lord & Taylor;
Lillie Rubin South and West; Marshall
Field; Joseph Magnin. Accessories
and men's clothes, next to last page.

NEW YORK SPRING FASHION



SHIRTS ARE COATS, COATS ARE SWEATERS



Into each life, a great looking raincoat, left--a classic trench. But hers is supple, creamy silk—just one marvelous shirt over another and matching pants, by Christian Aujard Paris-New York. Coat (Zepel water repellent finish), about $180; shirt and pants about $160. Late February at Saks Fifth Avenue; Maison Blanche; Lord Lattimore. Pink up and down, in and out, through and through, right--Oscar de la Renta's fluffy alpaca cardigan—pulled open shirt and matching wool pants—long cashmere muffler just hanging. Soft and delicious. Of Fratelli Fila fabric. Elizabeth Arden Salon, N.Y.; Halle's-Cleveland; Stanley Korshak; Swenson's; Sakowitz. Accessories and men's clothes, next to last page... Lip color that makes the most of pink-blue: this vivid, glossy shade of Claret, new from Shiseido.

HELLO,

COLOR,

HELLO



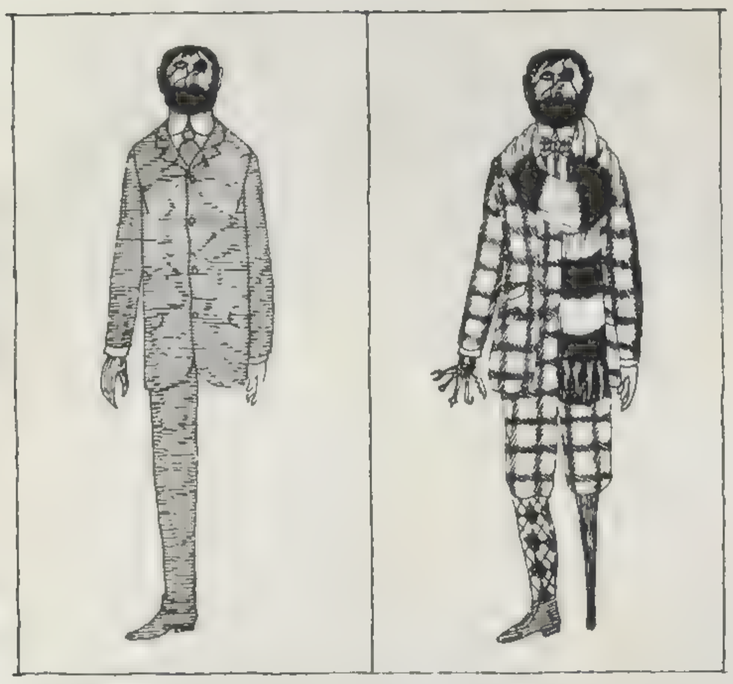


What a lift to be in a pink like this at night—a dress like this, left—short, shirty, revealing skin. Donald Brooks's satin chiffon—full-sleeved, an enormous rose at the waist, earrings of malachite green. Abraham fabric. About $365. At Martha; Nan Duskin; Stanley Korshak; Gus Mayer; I. Magnin. . . . (Beauty aside: A good pink does a lot for your face. A good moisturizer does even more—Irma Shorell's Youth 25, for instance—it smooths, gives skin a fresh healthy glow). The surprise of a short-sleeve pink suède blouson, above, over halter pyjamas of pale-blue satin chiffon by Geoffrey Beene. Nothing but softness and light . . . with flickers of crystal on the arm, at the ear. Abraham fabric. At Saks Fifth Avenue; Maison Blanche; Sakowitz; John Doyle Bishop. All accessories, next to last page.

AVEDON

starting here: 18 pages of news of the famous, excitements, and facts

PEOPLE ARE TALKING ABOUT...



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JACQUES TATI AND M. HULOT

The line between Hulot and his maker, Jacques Tati, is fuzzed. "Hulot is not a star," says Tati. "Hulot is not a gag man; Hulot is a man waiting for a bus or an elevator...." And there he is, to the left, back turned, all grave anticipation . . . and then, Tati himself—as close as one can get. In New York for the opening of his bang-on movie, "Traffic," he first laughed like mad at the airport luggage scramble which he re-mimed to the life in the studio. "I observe people," he explained. "I go to the universities and I talk on 'What Is Observation?' . . . It won't change your life in a money proposition, but it will change your thinking. If you just observe, you laugh." Which is what his movies are all about: people wryly observed from a vantage point, letting all their quirks hang loose. In "Traffic," the cars take on human traits with people the mechanical ones. Some dig it; some don't. Salvador Dali did. . . . Tati, a total charmer, bemoans the fact that Hulot is not universally big box office: "To create a character is much more fun. If we have decided to be an artist we must be honest, sincere—you must believe M. Hulot's problems."

PEOPLE ARE TALKING ABOUT . . . The country's deep despair about Vietnam and unending speculation about the complexities, the shadowed interludes of Henry Kissinger and President Nixon. . . . The New York taxi driver who rides with a supply of yogurt, goes with the green, eats in between. . . . Elaine May's movie, "The Heartbreak Kid," with Jeannie Berlin and Charles Grodin absolutely 'whelming as the heel of all time—an evening of close-to-the-bone hysterics and laff riots; so enjoy.

PEOPLE ARE TALKING ABOUT . . . "The Awdrey-Gore Legacy," an affectionate rag of Agatha Christie sketched and written by Edward Gorey with even more than his usual zany-gloomy, ribtickling chic; the detective, in several guises appears above, always presents his deductions in "a linked series of haiku in Gaelic." . . . "César and Rosalie," a wonderfully human, indelibly French movie in the tradition of "Jules and Jim"—triangular, of course, and delightingly amicable; Romy Schneider is more beautiful than ever and Yves Montand as her middle-aged lover reveals much about the fragile egos of same. . . . "Adolescent Sexuality in Contemporary America" by Dr. Robert Sorensen, brother of Ted, which presents some surprising conclusions, such as the fact that monogamy is still held in high respect and "sex is only OK if you love"—the teen-agers' Kinsey report, sneak reading for adults. . . . Rome's zesty new night place, the Hippopotamus Club—all black ciré and beige leather; the girls in glittersweaters, the guys in black velvet bow ties again. . . . In London the revamped Berkeley's restaurant, Le Perroquet, a place where one might be "likely to see the Queen having a drink before lunching." . . . People Crackers for dogs, labeled "Give your pet a little somebody between meals!" and shaped like mailmen, milkmen, policemen, dogcatchers.

PEOPLE ARE TALKING ABOUT . . . Everything going Egyptian, first in London, now here, and all started by the Great King Tut exhibition at London's British Museum. . . . Exuma, an exciting black music bunch with its own sound—a deep blend of African and West Indian music soupçon-ed by Calypso and rock, ranging from ancestrals to the lament, "Attica."

PEOPLE ARE TALKING ABOUT . . . The possible wit of shipping wine in plastic bottles to bring down bull prices. . . . The Boston Bruins' Bobby Orr coming on strong again in hockey. . . . "Long Division," a new novel by Anne Roiphe (who did "Up The Sandbox,") written with bite about a liberated, divorcing woman that ends with the Sheriff in El Paso saying, "Hope you get a new man soon," and the heroine's dream of one "who spoke a shorthand we learned to share." . . . The New Phoenix Repertory Company's "Don Juan," the rarely played Molière version in which the wedlock-to-wedlock hero has but no sense of retribution, maintaining that "all fashionable vices pass for virtue"; Paul Hecht shows a fine Toledo edge of humor honed with honor but John McMartin as his devious servant gives no quarter on stage.

PEOPLE ARE TALKING ABOUT . . . Neil Simon's new one, "The Sunshine Boys," a prickling, comic-strip farce about an aged scrappy vaudeville team given to such dukes-up exchanges as "You never saw a rock garden?!" answered with, "I'm not that anxious." (More about this, page 78.) . . . A new scheme for putting sealed capsules of vitamins in soda pop—seems the fizz destroys the vitamin action, but it can be worked so that capsule and fizz pour out together in one regrettable drink. . . . Alec McCowen running away with the rollicking, trollopping movie "Travels With My Aunt," cuddling up to corruption, high life and low, like a pussycat who has swallowed many canaries.

PEOPLE ARE TALKING ABOUT . . . Pierre Boulez's "explosante/fixe," his first momentous excursion into electronic music, a tribute to Stravinsky with the big other-worldly sound coming from a push-button "Halaphone" sending both "natural" and altered waves around the hall at varying speeds. . . . America's bouncing, starry excitement over the happy Chinese acrobats on stage, on TV news—our first real-life flash of cultural exchange from the People's Republic.

PEOPLE ARE TALKING ABOUT...





LIV ULLMANN

the Norwegian riddle woman whose American acting career crests now on her glorious spirit of life. Men love it, women envy it.

BY DALE McCONATHY

"Why don't American women like their men?"

Liv Ullmann, blond, thirty-four, is, many say, the first of a new breed of stars for the 'seventies. She appears soon both in the film version of *Lost Horizon* and in *Cries and Whispers*, directed by Ingmar Bergman, the Swedish director with whom she began her career. She is the sort of riddle woman that Bergman thrives on. When she snuggled into the cushions of her hotel room's long sofa for our talk, her face was bare, spiced with freckles, and her long straight hair combed until shiny.

"I don't understand why American women are so afraid of us Scandinavians. Because we are blond?" She laughed—a surprising, unguarded little girl's laugh—and wiggled her toes into the tobacco-brown velvet upholstery.

"No, I think American women are afraid of other women because they are such bullies. They're so strong that they don't know how to control their strength. An American woman begins to drive her man very early. She exhausts him and then she is displeased because he is tired.

"American men are the most charming men in the world. They worship women. They are so polite. They still (Continued on page 196)

"If a man sees something in you, let him see it. That's the mystery at the center of love and sex."

AVEDON

A return to the heroic dimension in sculpture

Mark di Suvero

BY BARBARA ROSE

The name on the passport is Mark Shawn di Suvero; but his real name is Marco Polo di Suvero: he invented the Shawn after his family moved to California when he was eight years old, because it seemed the kind of name an American boy would have. His life is an adventure story, as hazardous and full of excitement as that of his namesake; for, like the original Marco Polo, Di Suvero is an explorer of the unknown, a restless charter of new routes others have not dared to take before him. Now considered, by consensus, a major modern sculptor, Di Suvero has had few sales, little recognition, until recently, and no important shows in America.

Di Suvero's complex personality and background, as well as the bad luck that has seemed to haunt him, may explain the discrepancy between the critical acclaim for his powerful talent and his apparent lack of worldly or material success. Born in Shanghai, he was the second son of the commander of the only Italian submarine in the Far East. In 1941, the family emigrated to California because of increasing anti-Semitism—from which they were not immune, although the Di Suvero family had lived in Venice since the fourteenth century, when they fled the Portuguese Inquisition.

Today, Mark di Suvero lives in his ancestral Venice in a small studio not far from the Ponte degli Incurabilii. When he gives the address as "bridge of the incurables," he laughs; because, once he was thought a hopeless case. In 1960, (Continued on next page)

Right: Di Suvero's sculpture "Ik Ook" seen through the angled arms of "K-Piece." In the lower left, a third work at the Di Suvero exhibition last summer in Duisburg, Germany.

"The crane
is my paintbrush"

(Continued) shortly after his first and only one-man show in New York, at the Green Gallery, Di Suvero was injured in a nearly fatal accident. Delivering an oversized piece of lumber, he had been riding on top of an elevator car when he was pinned against the top of the shaft, crushed by tons of steel. His back was broken. The art world was stunned; Di Suvero had already made a mark as one of New York's strongest and most original young artists.

The doctors said Di Suvero would never walk again, let alone make sculpture. Yet slowly, miraculously, through stubborn will and herculean courage, he began to resume his life and his art. For two years he worked in a wheelchair, an asbestos apron in his lap to protect him from flying sparks while he welded. Friends helped him to assemble work. Then, gradually regaining control of his limbs, he began to move with braces and crutches. Now he walks with a cane and climbs up into the cab of a crane to manipulate the tons of steel that make up his awesome sculptures, the most recent of which is over thirty feet high.

"The crane is my paintbrush," Di Suvero explained as we sat in a café in front of the pink house where Ruskin used to live. Many have found similarities between Di Suvero's ideogram-like configurations of steel girders and I-beams and Franz Kline's expressionistic brushstrokes. Certainly there is an analogy between the free improvisational way Di Suvero works—changing, revising, correcting, deleting—"gesturing" with his crane—and the momentary esthetic of flux and crisis of action painting. This is understandable, since Di Suvero grew up professionally in the action painters' milieu; and they were the first to encourage him. He showed early work, small expressionist pieces modeled in plaster, at the March Gallery on East Tenth Street in 1958. New York's Tenth Street in those days represented the sunset of action painting; most of the artists of Di Suvero's generation rejected its romantic autobiographical bias in favor of the "cool" stances of Pop or Minimal art. In fact, Di Suvero is the only important artist of the post-Abstract Expressionist generation to remain faithful to the gritty heroic vision of the original members of the New York School. Hot-tempered, volatile, and intense, Di Suvero did not try to mask his direct responses with a façade of hip emotional removal.



Di Suvero on the Grand Canal in the Venice of his ancestors, where the sculptor is now working on a project to keep the decaying city from sinking into the sea.

Mark di Suvero, a restless explorer in art

For Di Suvero, the factory is a means, but it is not an end in itself. Mechanical perfection does not interest him; rather, he concentrates on the contrasts between textures and surfaces, the opposition and expression of structural balances, the tension between explosive, expansive form and central focuses where energies converge. This emphasis on the joints, the centers from which steel members radiate, has become increasingly significant. In the "K-piece" made for Di Suvero's recent exhibition in Holland, the specially designed "K"-shaped joint to which the painted I-beams are bolted becomes a metaphor for an intense concentration of energy, expressing a new focused clarity of construction and thought.

The primacy of the metaphorical element is another difference that separates Di Suvero from his cool contemporaries and links him with Abstract Expressionism. In such early works as the 1962 "Prison Dream," Di Suvero's first all-steel piece, the limb-like twisted rods reach out, as if in an embrace. In the latest series of six large outdoor pieces executed in a Dutch factory, the viewer himself is embraced in the great sprawling arms of the sculpture, a structure that he may physically enter. These pieces were shown first in Eindhoven and then at the Wilhelm Lehmbruck Museum in Duisburg, Germany.

Encompassing the viewer, these sculptures in many ways realize Di Suvero's life-long dream of creating "participatory" sculpture—works that would directly and physically engage the public. His first experiments with participation pieces were the series of rides and playgrounds he designed for children. The best known of these constructions, the whimsical 1962 "Love Makes the World Go Round," has a double swing of rubber tires suspended on a tripod base balanced precariously on another tire. Reminiscent of merry-go-rounds and amusement-park rides, it turns kinetic sculpture into a metaphor for play and participation. From that point on, Di Suvero has included moving elements in many of his works, some of them suspended at dramatic heights.

In 1963, after helping to start the influential Park Place Gallery, the first SoHo artists' cooperative, Di Suvero left New York for California. "Back in my loft on Front Street in New York, I was in a position where people could take away my art. The firemen could come and catch me welding. I was sleeping days and working nights, never opening the door," he told me. "When you leave the city, you find out you don't need the terror."

Di Suvero was also depressed about the way his sculptures looked when they were out of the loft; he felt the environment overpowered them, deflating their scale. Before he began working again in California in 1964, he brooded about the problem of scale for a year. Then he began making his first outdoor works on the beach, including the sprawling twenty-one-foot-high "Nova Albion." Two versions of "Nova Albion," an ambitious construction of cable, rope, giant timbers and planks, have existed. One stands, severely disfigured, on the campus of the University of California at Irvine, deprived of the swinging element, a plywood "bed" on which couples could recline.

The motif of the "swinging bed" appears in a number of works as an undisguised erotic metaphor; Di Suvero complains that years of being incapacitated evoked erotic fantasies. In a recent work, "Ik Ook" ("me too" in Dutch), two immense girders daringly suspended twenty feet in the air by steel cables, swing with a gently rocking motion around the central trunk supported on a triangular base. The metaphor of sexual coupling is implicit, paradoxically opposing the tough unyielding qualities of the unpainted steel and its decidedly unerotic industrial connotations.

Like much of Di Suvero's recent work, "Ik Ook" approaches symmetry without being actually symmetrical; for there is always something slightly askew, slightly awkard in Di Suvero's carefully engineered balances. There is no attempt at the lacquered perfection and perfect symmetry of Minimal art; on the contrary, Di Suvero (Continued on page 202)

PEOPLE ARE TALKING ABOUT...

NEW STAR—AMERICAN-SEXY

SAM WATERSTON

A handsome length of man...all lean natural elegance...animal magnetism ...hard to get but fun. In short, every woman's dream star of the year, Sam Waterston, who plays Benedick, the unwilling bridegroom, in the Joe Papp production of "Much Ado About Nothing." A brass jamboree of a show with sweet ragtime undertones and high jinks, it keeps Shakespeare somehow intact. The zest is almost Elizabethan. "People come," said Sam, "to appreciate, and then find they're having a good time....It's awful nice to be in something that works." President Nixon came, and said, "I read the book, but I didn't know they could do it that way." "Wasn't that terrific!?" said Sam, lighting up like a neon candle. "I thought they should use it in the ads."..., Offstage, Sam Waterson, born and bred in New England, lives in a shambling West Side apartment with a herd of flourishing plants, assorted furniture, and such paste-up graffiti as a "New Yorker" cartoon of a knight in armor riding into a living room where a female dragon waits to slay him. This is a man who knows where it's at....And where "Much Ado" will be for everyone is CBS-TV February 2—the whole dazzling, wingding show.



"Oh, my Lord!"

DUANE MICHALS

OPEN OPINIONS

Warhol: On My Mind

Early Pop master of paintings and prints, far-in inventor of underground films, Andy Warhol writes for Vogue, tells what he is thinking about:

Harlem.
Saving my soul.
Never selling the good ones.
What is Paul M. going to do next?
Checking to see when they're going to lay the red carpet on the streets of New York.
Tomorrow I think I'll go out with only five dollars in my boot and see how many things I can buy for five dollars. I'll do this for a week and then count the items at the end of the week, then have a packaged edition of all the items done by Multiples and they can do the multiplying.

Wills and bills.
Looking out my window and trying to guess how much money people have in their pockets.

Invisible gonorrhea.
My washing machine and my dryer are broken and I have no clean clothes and I get freaked out if I have to take it to the laundry and I don't get it back right away and I might want to wear it.

If all of my superstars don't stop asking me for money, I'll be drinking salt-and-pepper soup with ketchup.
I really like to go out, though, with a wad of cash and blow it on junk. Batteries. Baskin-Robbins. Good tips to cab drivers, lots of cabs, and I love to buy three or four editions of each newspaper each day—Early, Afternoon, Final, Closing Stock Prices, and the Evening edition which turns into the next day's edition.

I wish I could think of a restaurant besides Grenouille.

They say floors seven through ten at the Chelsea Hotel are reserved for the most neurotic guests. It must be like the Payne Whitney clinic for the mentally unstable at New York Hospital, but that only has eight floors.

I'm beginning to get smut out of my mind. Smut isn't chic any more.

Should I stop using we and go back to I?
I wonder if the Duchess of Windsor really was in love with Bobby Short.

Bianca Jagger would make such a great new star.

I wonder if Picasso wakes up every morning and thinks he's got no talent.

I'm most impressed with people who can fix teeth.

Food coloring. What's in it? What is artificial color? If I only knew, then I could eat it.

Dust. I can't go to sleep if I know there's dust in a bureau drawer. I have to get out of my bed and get the vacuum cleaner and vacuum clean the drawers. And now I've even started vacuuming my Polaroids, and I may even start vacuum cleaning my chocolate-covered cherries before I go to bed.

I think I should buy the new Bowmar calculator. It fits in your shirt pocket. It has all the features of a regular office machine. It's the perfect traveling companion for executives. I could take it with me to Grand Union and get a lot of different things and add each one on my calculator and get a whole basketful and tally it and leave the basket and then go to Gristede's or Sloane's or First National and get exactly the same things and add them up and whichever store's basketful is less, go back to that store and buy the basket.

The stock market, but Brigid's not giving me the tips.

Ask James Brady to be the publisher of *Interview*.

City Life. City life is much cleaner than country life. You have to take too many baths in the country. I like it because everything is close to you in the city.

The love of being recognized in Bloomingdale's.

I goof on being recognized in Bloomingdale's.

Plenty of tape and film.
Enough cigarettes for the rest of my life and no matches.
Spring. Thunderstorms. Flowers.
The beauties of nature.
Snow, mountains, and forests.
Lake scenes, a storm at sea.
The study of history, the advantages of education.
Peace. War. Earthquakes.
Scene in an auction room.

Disease.
Prayer.
Death.
Life.

Here, Vogue continues a series of opinions from some of the world's brightest and most expert minds.
You don't have to agree, we don't have to agree . . . but let's think about it.
Right: Andy Warhol's hand print, somewhat reduced.



"Smut isn't chic any more"

Youth.
Old age.
Morning and evening.
Night.
Summer, Autumn, and Winter.
The mission of the dewdrop.
Truth, honesty, earth's battlefields, gambling, self-government, ambition, contentment.

What happened to Mamie Eisenhower? She always had the right look. I loved her little hats.

Should I go to Elaine's or Max's or Ballato's or Pearl's or La Grenouille for dinner tonight. Or Luchow's. I got so drunk there once with Sylvia Miles. They mixed some champagne with some wine and put a lot of strawberries in it so it didn't seem like drinking. I was so drunk I offered the cabdriver a part in a movie if he'd audition with Sylvia in the middle of Park Avenue. I have to be careful about offering everyone I meet a part in a movie. I can't get in as much trouble in Italy because I can't speak Italian. It's too fast. Everyone in Italy has a fur coat and a title.

What does Queen Elizabeth do with her free time?

A German boy gave Candy Darling an emerald and disappeared the next day.

What does the Pope do with his free time? Pray or play?

Chewing gum is so great. It really keeps your face thin from all the exercise. Being thin is so important. These days.

Is Southampton really better than East Hampton? Is Fifth better than Park? Is Grenouille really better than Orsini's? Is butter really better than margarine? It's too hard to decide. That's why I summer in Montauk, shop on Second, lunch at Brownies, and put Welch's grape jelly on my bread. At least I'm sure I'm really wrong.

Would Mao like my Mao?

I'm so confused about vitamins. Some people swear by them and some people won't take them any more. I always feel the same anyway, with or without. I guess people think they're good for sex. I think sex is the biggest nothing of all time. Except it must be something, because everybody takes so much vitamin E to have it. I'm so confused about sex.

I want to go to Harlem and see them dance. I think Harlem should become the entertainment capital of the world instead of Las Vegas. But Halston liked Las Vegas and he has the best taste.

I think about my bird that died, if it went to bird heaven. But I really can't think about that. It just took a walk.

Saturday Mornings on the phone with Brigid so she can read me WWD's and that's why I don't like to leave the city because of the Saturday Morning phone bills.

I've made a hard decision to pay everybody in cash from now on because if I give them checks and I have to sign them, they don't cash them and think they can sell the checks as ART.

Having my afternoon tea is on my mind every day, but I have to make sure the food is clean, that the health food wasn't packaged by hippies in California, that no one opens the package before me.

Dirty food worries me a lot.
Ballato's likes us and I like Ballato's because it's so good and clean.
No cockroaches means a lot.

I try to go to lots of live entertainment again—going to nightclubs and catching their new acts, going to Broadway plays to see what it takes to get on Broadway.

Are the lights on or off?
Is the water off?
Are the cigarettes out?
Is the back door closed?
Is the elevator working?
Is there anyone in the lobby?

I wonder if crème de menthe is a good mouthwash.

Pauline de Rothschild.

I think about the best look, the chic look, the low look, the trashy has-been look, the trashy has-been drag-queen look.

Pimples, pickles, Porthault sheets, Paris, $, and Easy Street are on my mind.

Georgia is, too. ■

While he was a public man,
few people knew the depths and strengths of
Harry S. Truman, private man: direct, unaffected, dauntless.
In her remarkable book "Harry S. Truman,"
his daughter, Margaret Truman Daniel, digs to the roots.

THE HARRY TRUMAN ONLY HIS FAMILY KNEW



Margaret Truman with President and Mrs. Truman campaigning in 1948

BY JEAN STAFFORD

But Henry Wallace, like Jimmy Byrnes, thought he should have been President. . . . The situation was complicated by the fact that Dad liked him personally and admired his soaring idealism. But Mr. Wallace lacked what the French call *mésure* and what Missourians call common sense." It is characteristic of denizens of the Show Me State to toss off a highfalutin foreign phrase (often a Latin one, very often *mirabile dictu*) or a sesquipedalian word and then wryly bring it down to size with a straight-out Americanism. Margaret Truman's intelligent, admiring but never adulatory portrait of her father, in the book *Harry S. Truman* (William Morrow), is bestrewn with such contrapositions. While the presentation of its facts may not please the historians and will enrage the Republicans who won't read it but will complain about the price anyhow, it cannot fail to absorb a reader interested in a good family story interwoven with a period of history hard to match for the complexity and variety of its disasters.

" . . . Now that I am an adult," Miss Truman wrote, "I have developed a kind of second memory about Dad. . . . [It] is composed of answers . . . to innumerable questions I have asked my mother and my father, my grandmothers . . . my father's sister . . . and my Cousin Ethel Noland. . . . From their memories and from not a few yellowed newspaper clippings . . . I have extended my memories of my father back into the years before Mary Margaret Truman entered his life."

Mary Margaret Truman can, as well, through her Grandmother Truman's eyes and ears, experience the arrival of Yankee guerillas who came from Kansas Territory to slaughter the livestock and steal the spoons and feather beds. When she was an old lady and visited her son for the first time at the White House, Grandmother T. refused to sleep in Lincoln's bed. And Margaret can see her father as a child with such bad eyesight (he wore spectacles from the age of five) that he could not engage in strenuous sports. In compensation, he took up music and the study of history, a study that became and remained a lifelong passion. Bess Wallace, the girl of his dreams from the time Harry Truman saw her first in Presbyterian kindergarten, was the best fencer in Independence and the best third baseman, a red-hot tennis player; but their differences of avocation did not hinder their altogether satisfactory marriage.

Miss Truman sees her father, in his own recollections, going to work at the age of seventeen as a clerk in a Kansas City bank, returning then to Independence to manage his father's farm; Harry Truman was a serious farmer for ten years or more and during those years acquired a physical toughness that was to be the despair later on of newsmen trying to keep up with him on his early morning walks. He learned to work hard and with orderliness, and he learned patience; the corn will grow when it sees fit to grow and it will not be hurried. He loved the land and, without fanfare, was an ardent conservationist.

Harry Truman was a reluctant Vice-Presidential candidate; he would much have preferred to remain in the Senate. But the day after FDR's funeral, he got to work, and he worked ceaselessly until he left Washington to go back home to Independence. The Ku Klux Klan charged that he was of Jewish descent; by powerful Jews, he was charged with anti-Semitism. His early association with the Kansas City boss Tom Pendergast, who went to jail for tax evasion, produced a bumper crop of rotten tomatoes for his enemies. To save millions of lives and to end World War II, he took millions when he used the atomic bomb; and he was castigated throughout the world.

For seven years, Truman wrestled with Russia, with Palestine, with China, with an antagonistic Congress. He had Joe McCarthy to contend with. In the middle of everything, the White House started falling down: Margaret's spinet went through the floor; rats were rampant. After Roosevelt's death, *Time* magazine wrote, "Harry Truman is a man of distinct limitations, especially in experience in high-level politics. . . . In his administration there are likely to be few innovations and little experimentation."

Truman was known, in those early months, as the quintessential "average man," the haberdasher from the boondocks. (He had had a gent's furnishing shop for a couple of years and had gone broke. Missouri is a state of rich cultivation and style, a far cry from the parochial north-Atlantic seaboard.) *Time* and hordes and herds and hosts of others ate crow in 1948 when he kayoed Tom Dewey. "Now the whole world knew what he had always known. Harry S. Truman was 'no accidental president.' " It is a joy to read about a happy family. A family with no mush. ■

MARLENE SPECTACULAR

At last! Marlene Dietrich has played Marlene on television. Here, what went on during the taping in London of her first and only show and what Marlene told in private.

BY JIM SIRMANS

When she was fifty back in 1954, Marlene Dietrich had a standard answer for anyone who asked her age.

"I am," she would say, "seventy-one years old."

Today, Dietrich doesn't discuss her age, much less kid about it, and this is a shame: she should be proud of it.

Dietrich, after all, looks about half her years. Nor is that all. Dietrich still does the best imitation of Dietrich: the reason this vigorous, vibrant woman today can command and get $250,000 for a single, hour-long television performance.

A quarter of a million dollars! This surely record fee was only an *initial payment* to lure Dietrich into her television-performing debut. Dietrich's $250,000 covers a single worldwide showing of *I Wish You Love*, which is what the one-woman program was called when CBS showed it for the first time in January. Repeats would make Dietrich an even greater favorite of the tax man than she is now.

For the amount of work she has to do, Dietrich probably is making more money now than at any time in her life.

Still, this is a star who held out for much more than mere money before she would agree to face television cameras in London late last fall. (The actress appeared once before on television, to accept an Antoinette Perry Award in 1968.) In addition to her fee, Dietrich insisted on—and got:

- The spanking new, elegant, and comparatively intimate New London Theatre on Drury Lane. Dietrich rejected other theaters and various studios of the BBC, with which *I Wish You Love* is a coproduction. Dietrich, indeed, delayed her taping two months until the New London Theatre could be completed.
- Broadway's Rouben Ter-Arutunian to design the single warm pink set.
- England's Joe Davis, who goes wherever she goes, as her personal lighting director.
- Stan Freeman, her long-time associate, who has partially succeeded (Continued on page 201)



"I never got anything for nothing in my life. I used to give a lot away."

MILTON H. GREENE STUDIOS, INC.



Noël Coward, left, in Horst's memorable 1936 photograph; below, with Gertrude Lawrence in his play "Private Lives," first produced in London in 1930.



Right: A 1960 photograph, by L. Arnold Weissberger, of Noël Coward with Helen Hayes—coauthor, with their friend Anita Loos, of the book "Twice Over Lightly."



A world-wide joy since the '20's with his sham-popping plays and songs, Noel Coward is news again to a new generation.

DEAR NOËL

BY ANITA LOOS, THE WRITER WHO TOLD US "GENTLEMEN PREFER BLONDES"

Without the shimmering talent of Noël Coward, the twenties in England might have been an oafish period colored by American exportations: "Oh you kid" and "Twenty-three skidoo." But when Noël appeared, he evoked tenderly bittersweet sentiments not felt since the time of Byron. When Noël voiced "I'll see you again,/Whenever spring breaks through again," he gave Britain back its heart.

I recall a visit I made to Vienna with my husband a few years after World War I. The wartime poverty of Vienna hadn't affected its spirit. We saw one patron of the opera, eagerly standing in line to buy a ticket, who wore no shoes. His feet were wrapped in burlap.

The elegant Bristol Hotel was deserted by the Viennese, who couldn't afford the proper dress; but one evening we were greeted by a gathering of people in formal dress. My husband asked, "Where do these people come from, if they aren't Viennese?"

"Viennese they are! But their elegance is a matter of tremendous effort. You see, they're here to greet the young British maestro, Noël Coward." Noël had brought out elegance where, except for him, it had disappeared.

During the 'forties and 'fifties, critics declared the Coward plays would never endure. Their artistry was too much of a surface matter. Noël's gaiety and impudence were completely underestimated, except by one lone intellectual. Aldous Huxley proclaimed the Attic quality of Noël's wit and declared him a magician: "Coward can take situations between the most superficial human beings and whip them up into a mountain of the most delectable meringue. Only a very fine artist could have the sustaining power to accomplish such a feat."

But Noël always enjoyed a cult of devotees. There was a time in the 'fifties when Noël took up residence in Switzerland and auctioned off his worldly goods in London. His adherents fought like bargain hunters in Macy's basement for the quite ordinary sheets on which their idol had slept.

For Noël has never been very interested in household decor. His houses are dotted about several different countries, but their decorations might have been copied from some Hilton Hotel suite in Kansas. To Noël, the decor of a house is supplied by the personalities that frequent it, and these he selects and screens like the connoisseur of humanity he is.

Noël has never been a critics' pet. It would be much more accurate to call him a critics' pest. For he shared a disturbing quality with another genius of his period, George Bernard Shaw, an absence of that very snide attribute called humility. Noël never hesitated to advise critics of their lack of perception.

From Noël's earliest years, it had never seemed right to call him merely "Noël." Even now that he is "Sir Noël," the title doesn't quite turn the trick. In his own home, Noël is always addressed as "The Master" (with no disclaiming of the term on his part). But those who knew Noël early in his career unanimously christened him "Dear Noël." He has always been dear, in every sense of the word: precious as one-of-a-kind; expensive (who could ever rate him cheap?); not only likable, but lovable, too; cherished, charming, the epitome of witty elegance.

Through all those years when he was underestimated, Noël, knowing his critics to be wrong, held by his guns. And now come the 'seventies, with a reevaluation of our culture which has proved how right Noël was. Today, there is a veritable explosion of Cowardiana all over the world and in every language. In London, *Private Lives* is the hottest ticket on the West End, along with a concert of his songs called *Cowardy Custard*. Another such show, *Oh Coward!*, is selling out in New York. A strange phenomenon is that audiences are made up of the very young, who react with an enthusiasm that used to be evoked by the Beatles.

It is a favorite cliché to say that the present generation is "sick." But with Dear Noël as a therapist, there's no danger of hardening of the arteries of the heart. At base, we all prove to be normally safe, sane, romantic, sentimental, and sensitive once again.

Dear, dear, Noël! ■



Young Flaubert (drawing, left, by Delaunay) would allow only one photograph of himself, right, taken in the garden of a Cairo



hotel in 1850 by his friend Maxime du Camp, who—on their Egypt trip—was the first man known to photograph the Sphinx, above.



The man who wrote "Madame Bovary," the French love story that shocked Victorians, lives out his sexy young fantasies along the Nile.

IN FLAUBERT'S EGYPT:

Experiment in Sensuality

NEW GLIMPSES INTO A GREAT WRITER'S TRAVEL DIARY, EDITED BY FRANCIS STEEGMULLER

When he was twenty-eight, the year before he plunged into writing the novel "*Madame Bovary*," Gustave Flaubert and his friend Maxime du Camp, photographer, voyaged to Egypt, ostensibly on an official mission; but their aim was actually to explore the pleasures of the land of their fantasies—its physical beauties and oddities. Francis Steegmuller, in his volume of Flaubert's journey journals and his letters home, has translated erotic passages never before in English (some of them have not yet been printed in France). In this fascinating book, "Flaubert in Egypt," to be published in America by Atlantic-Little, Brown & Co., Steegmuller wrote: "He [Flaubert] was a great frequenter of prostitutes, and about prostitution he entertained a particular mystique." In the following excerpts from the book of diaries and letters, Flaubert lives out his sensual dreams and conjectures about his future.

. . . When I think of my future (that happens rarely, for I generally think of nothing at all despite the elevated thoughts one should have in the presence of ruins!), when I ask myself: "What shall I do when I return? What path shall I follow?" . . . I am full of doubts and indecision. At every stage in my life I have shirked facing my problems in just this same way; and I shall die at eighty before having formed any opinion concerning myself or, perhaps, without writing anything that would have shown me what I could do. Is *Saint Anthony* good or bad? That is what I often ask myself, for example: who was mistaken, I or the others? However, I worry very little about any of this; I live like a plant, filling myself with sun and light, with colors and fresh air. I keep eating, so to speak; afterwards the digesting will have to be done, then the shitting; and the shit had better be good! That's the important thing.

. . . You ask me whether the Orient is up to what I imagined it to be. Yes, it is; and more than that, it extends far beyond the narrow idea I had of it. I have found, clearly delineated, everything that was hazy in my mind. Facts have taken the place of suppositions—so excellently so that it is often as though I were suddenly coming upon old forgotten dreams. . . . I am becoming less and less covetous of anything at all. After my return I shall resume my good and splendid life work, in my big study, in my comfortable armchairs. . . . So don't speak about pushing myself ahead. Push myself toward what? What is there that can satisfy me except the voluptuous joy I always feel when I sit at my round table? Haven't I everything that's most enviable in the world? Independence, the freedom of my fancy, my two hundred trimmed pens, and the art of using them. And then the Orient, especially Egypt, flattens all the little worldly vanities. The sight of so many ruins destroys any desire to build shanties; all this ancient dust makes one indifferent to fame. At the present moment I see no reason whatever (even from a literary point of view) to do anything to get myself talked about. To live in Paris, to publish, to bestir myself—all that seems very tiresome. . . .

Kena. Sunday morning [3 March 1850] . . . . The bazaars smell of coffee and sandalwood. At the bend of one of the streets, to the right as you leave the bazaar, we suddenly find ourselves in the quarter of the *almehs* [prostitutes]. The street curves a little; the houses, of grey earth, are no more than four feet high. To the left, sloping down toward the Nile, another street and a palm tree. Blue sky. The women are sitting in their doorways on mats, or standing. Light-colored robes, one over the other, hang loosely in the hot wind; blue robes around the bodies of the Negresses. The clothes are sky-blue, bright yellow, pink, red—all contrasting with the differently-colored skins. Necklaces of gold piastres falling to their knees; on their heads, piastres threaded on silk and attached to the ends of the hair—they tinkle. The Negresses have vertical knife marks on their cheeks, usually three on each cheek: this is done in infancy, with a red-hot knife.

(Continued on page 197)

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PEOPLE ARE TALKING ABOUT...

BIANCA JAGGER

WOULD MAKE SUCH A GREAT NEW STAR

★ ANDY WARHOL

Mick Jagger,
a boss performer,
has a wife who
shines on her own



AVEDON



"A great exotic beauty
of the sort only
South America could
produce."
TRUMAN CAPOTE ★

"Marrying Mick Jagger
hasn't changed her at all;
she still has a
marvelous sense of self."
REX REED ★

"The most completely
sensational new beauty,
the best example
of what it means to be
of mixed blood.
Nothing pure is very
interesting."
RICHARD AVEDON ★

"A sweet
sexy girl
with
a good head."
GIORGIO DI SANT' ANGELO ★

"Unique in many ways;
she knows herself.
No matter what
anyone does to Bianca,
she is still Bianca."
SUGA ★

"I never knew a woman
with no breasts
could be so sexual."
LARRY RIVERS ★

"She put Nicaragua
on the map,
more important
to our country
than Howard Hughes."
GUILLERMO LANG ★
Nicaraguan Ambassador
to the United Nations

"The only
female dandy
I know."
JOHN RICHARDSON ★

"A fabulous combination
of enchanted
woodland thing and someone
ultra-sophisticated,
decadent."
TERRY SOUTHERN ★

"Bianca is
someone to watch.
In the end, she'll be more
important than Mick."
JACKIE ROGERS ★

"Bravo Bianca!"
ROBERT COLACIELLO ★

The courage of one woman who,
knowing her options, made the choice to

AVOID BREAST LOSS

IN CANCER SURGERY

BY ALLENE TALMEY

Rosamond Campion has two breasts, the left one marked by a thready scar, two-and-a-half inches long. That is remarkable but not unique. What is extraordinary about Mrs. Campion is that, against the advice of all but one of her doctors, she refused the *plat du jour* of ordinary breast-cancer surgery: breast removal.

> "She refused breast removal"

Delicately boned, small, lovable, pretty, with a step combining that of Colonel Klink in *Hogan's Heroes* and a Thomson gazelle, she has nothing bizarre about her, except that she shaped her experience in a dread illness into something of value for everyone. Not a lesson. Not a parable. In her invaluable short book, *The Invisible Worm: A Woman's Right To Choose an Alternate to Radical* Surgery (Macmillan), she put down something that changes the way one thinks about the careless way we decide on the immutable paths of our lives: perhaps out of ignorance, perhaps out of politeness, perhaps out of helplessness, perhaps out of stiff-upper-lip-ness.

In hospitals, patients accept a harried nurse's word or a resident's young implacability quoting hospital policy. Who has time to argue? Who knows enough to question? That is the thrust of Mrs. Campion's *Worm*. Like Virginia Woolf's essay "On Being Ill," written to amuse herself, *Worm* shows Mrs. Campion's habit of mind, the zest, the twists of humor, the nostalgia, the toughness of spirit, the curiosity. *Worm* is not tragic but comedic with a happy ending. Its true conclusion is the first line in this article.

Before she wrote *Worm*, Mrs. Campion wrote several other books, including *Robert Benchley: His Life and Good Times*, and, with Henry Morgan, edited *Shut Up, He Explained: A Ring Lardner Selection* which I reeled through on a roller coaster of laughter. A thinking woman who took her *Invisible Worm* title from William Blake, she is direct except for her devious use of two professional names, Rosamond Campion and Babette Rosmond. Her third name belongs to her private life and is known only to her family, her friends, her grocer, her butcher, and the elevator men.

Mrs. Campion has long been married to a New York lawyer, has lived for some time in a New York suburb as a working mother, has been the fiction editor of Seventeen magazine since 1957, and has two sons—one, an instructor at Harvard; the other, a senior at Stanford, spending this year at the University's English castle, Cliveden (where the beautiful, possessive and rather dumb Lady Nancy Astor lived for so long, her spirit like a green balloon in the English sky).

When cancer fragged Mrs. Campion, she realized that her self-image demanded two breasts, *if* possible. She decided to exercise informed consent. She had to take a gamble and she took it. That gamble is not always possible. To take it she needed a thoughtful and careful surgeon for the decision and excision.

Most patients (men and women) find that in illness there is a "thin veneer of immediate reality," to use Vladimir Nabokov's phrase. The surface tension of that reality is easily smashed, the patients caving in. With the highest intentions, women, especially, let surgeons treat them like dogs at obedience schools. Once a cancerous lesion has exploded in a breast, a woman may end up minus one or both breasts, needlessly, because she did not pay attention *in time*.

Mrs. Campion paid attention, and she demanded surgical attention to her mind and emotions, not just to her left breast. Larky and not more moody than a canary, she goes about her life these days

> "Her self-image demanded two breasts, if possible"

much as she did before The Worm. Although magazines, newspapers, television dramas burst with popularizations about breast cancer, about all cancers, she had only a cursory knowledge of the disease, in spite of two cancer examinations a year.

On February 16, 1971, Rosamond Campion felt a small lump near her breastbone as she put on her nightgown. She quivered to attention like a guard caught sleeping by a patrol officer. She did not panic nor woggle. As soon as possible she saw her doctor, who sent her to a good surgeon. (All her New York doctors were good but a little impatient, giving baby-talk explanations as though she were a functional retardate.) On Monday, February 22, that surgeon gently told her: "I'm almost sure it's benign. We'll do a biopsy and we'll know right then and there if it isn't—in which case, of course, we'll go ahead with a radical mastectomy [removal of the breast, the underlying muscles on the chest wall and the lymph glands in the armpit] while you're still under the anesthetic."

Zam! Bam! That is what Tom Wolfe might have written.

Mrs. Campion wanted neither New Journalism nor Old Surgery. She wanted to know what *her* options were, for "cancer is what happens to other people." If Presidents can expect their Cabinet Secretaries to explain all options, patients should know their options and then give *informed* consent to the preferred action. Mrs. Campion learned that for more than fifty years, and some say for a hundred, a radical mastectomy "with or without irradiation, has been the accepted treatment of breast cancer in almost every hospital in the United States."

A woman with a breast cancer should know that her options are: just radiation, lumpectomy (the excision of only the lump), simple mastectomy (the removal only of



The photograph above, taken by Richard Avedon for the American Cancer Society, shows a woman examining her breast by touch. The tumor Rosamond Campion felt, only eight millimeters wide, was the size of the dot, above right.

the breast), radical mastectomy (the removal of only one breast and the nearby regions), or double radical mastectomy (the removal of both breasts and their regions). Usually these mastectomies are followed by radiation treatments.

Efforts are being made to improve the ways in which radiation

> "Surgeons don't always know what operation is best"

alone is used to avoid mutilation, but this therapy is still debatable. Whether the patient understands this or not, the result is that these techniques and operations, extensive or not, save lives. What Mrs. Campion believes is that the woman should be told her options and then, with guidance, come to a correct solution for her problem. That is what proper parents do, but who wants a doctor to act as a parent instead of God?

Her doctors, for she went to more than one, gave her no fake hopes about recent important researches into cancer treatment. Immunology has not gone far enough, clinically. Chemotherapy has developed some steps for breast cancer but only in certain cases and if the cancers have metastasized (spread). Drugs, often in combinations of five, may then help. After Mrs. Campion's trouble, she heard of work with lysozyme, a protein and digestive enzyme with the ability to dissolve bacteria, but the evidence that lysozyme may be "the body's basic controller of cancer," is more enticing than conclusive at this time.

Her surgeon gave Mrs. Campion a nice placebo explanation: "Now with a radical mastectomy, removal of the lymph glands in the armpit as well as that breast, you'd have a nice clean area!" Mrs. Campion thought: "urban renewal." Instead of choice, the doctor gave her an ice-cream cone, with no optional flavor. As Mrs. Barbara Warne Newell, in her inaugural talk as president of Wellesley College, said last October: "Uninformed choice is not free choice. To be truly free, the individual must possess the knowledge essential to a rational choice."

A rational woman with a geyser of gaiety, Mrs. Campion set out to find some more options. She learned from an article in *McCall's* magazine, by Dr. William A. Nolen, and published in April, 1971, that Dr. George Crile, Jr., senior consultant in general surgery at the famous Cleveland Clinic in Ohio, had told the American College of Surgeons in 1970 that he had been "treating breast-cancer patients with a relatively minor operation: simple removal of the lump. This operation can be done in ten minutes, leaving the patient with her breast, and allows her to be home in two days." What was even more extraordinary about irritable and hot discussions by the surgeons present, they agreed on only one point: "We surgeons still don't know what operation is best for breast cancer." That doesn't mean, of course, that every women with a breast cancer, no matter what the size of the lump, no matter whether metastasizing is going on or not, is in a position to tell her surgeon *what* to do. A stupid woman with breast cancer is still stupid. A bright woman with breast cancer may be, and usually is, stupid about it, for she usually has an information deficit.

Mrs. Campion made two decisions, one of them in spite of her New York surgeon. She entered the hospital but refused to sign the conventional hospital form allowing radical surgery if the biopsy revealed a malignancy. Her biopsy showed a small malignancy, eight millimeters wide. As she had not signed the form, the surgeon sewed her up but later told her she would go through her present trauma again for the operation to remove the cancer. He thought her not only stubborn but silly, out loud.

A day or so later she telephoned Dr. Crile in Cleveland, explained what had happened, set an appointment with him for four weeks from the biopsy. In the meantime, she learned more about breast-cancer surgery. One friend, a devastated writer who had had a "radical," bitterly wrote: "The thing they never even thought of telling me . . . is the pain. The nerves in the stump of pectoral muscle are screaming, the burned area gets hot and itchy after the X-ray treatment and develops a thick reptilian hide that sheds grayish-purple flakes for a year. They tell me the cramps and vomiting are psychological . . . I found out the hard way that there are two kinds of reading matter on this subject. One is meant for ladies . . . . It is full of pretty untruths. The other kind is written for surgeons. There aren't all that many women surgeons."

Rosamond Campion researched breast cancer—*early* breast cancer, while she listened, besotted, to records by the Beatles. During those waiting days, she skittered, saying idly, "Ringo, Paul, George, John,/Guard the bed that I sleep on."

The fact that more than sixty thousand women a year get breast cancer did not help at all. Only the Beatles helped, and that is a prescription as vague as the medical information given her by her doctors—honorable men, all honorable men—until she saw Dr. Crile, whom she had met at a

> "Patients should know their options, then give informed consent"

distance in *McCall's*. He told her: "I'd like every breast-cancer patient to be told that there have been random studies made showing that the survival rate after a simple mastectomy and radiation is exactly the same as after radical surgery and radiation. And what's (Continued on page 200)

it's a great season for dresses

good looks, good buys

Two-piece dress and cardigan, left—a lot of what you're looking for this spring: soft shirt pulled open at the throat, soft jacket, short pleated skirt—all pulled together for you in ivory-and-black stripes and tweedy print. By Adri. Shirt and skirt of Qiana nylon twill; acrylic jacket. All, about $112. Mid-February, at Lord & Taylor; Filene's; Swanson's; I. Magnin.

In a year of easy dresses, opposite page, two of the easiest—simply an ivory bouclé cardigan, left, and skirt to match. By Mary Ann Restivo of Genre. Wool knit top and skirt, each about $46. At Bonwit Teller; Dayton's; Liberty House, California.... Right, white wool jersey cardigan, drawstring waist; flippy skirt. Any day, anywhere, this kind of dress is money in the bank (which just happens to be where everything is—at the First National City, New York). By Sibley-Coffee; Meyer Woolens fabric. About $270. At Saks Fifth Avenue. Accessories, next to last page. Coiffures, here and the next 10 pages, by François of Kenneth.

NEW YORK SPRING FASHION

KOURKEN PAKCHANIAN

a great season for dresses

the naturals

Montclair

Mon

MODERN

Definition of a good shirtdress, left—easy, unwaisted, but with real line and snap. In natural linen beige. Mario Forte for Rona of polyester, rayon, and flax (Bloomsburg Fabric). About $[illegible] At Saks Fifth Avenue; Sakowitz; Z.C.M.I.; I. Magnin.

With a drawstring waist right, your shirtdress has a new kind of softness, a new sharpness—natural and white knit stripes, pleats above the knee. By Goldworm, of silk and polyester. About $130. At Lord & Taylor; Jordan Marsh, Florida; Halle's, Cleveland; Hudson's; Stix, Baer & Fuller.

The dress with a short-sleeved cardigan, far right—just one of the little things that make dresses so right again—over matching beige knit. Great for getting around town, around the Whitney Museum of American Art in New York—here, with Tom Wesselmann's Still Life #36. Tina S. for The Sidneys; cotton and linen. About $80. At Miss Bergdorf of Bergdorf Goodman; Hutzler's; Hippee's; Stix, Baer & Fuller; Joseph Magnin. Accessory details, both pages, next to last page of this issue.

NEW YORK SPRING FASHION



NEW YORK SPRING FASHION



You don't have to play the game, left, to love being in tennis stripes—navy-and-white ones on a red bouclé pullover, short swingy skirt. By Eleanor Brenner for Brenner Bees; polyester and rayon. About $62. Saks Fifth Avenue; Gidding-Jenny; Gus Mayer; J. W. Robinson.

Some dresses are three soft sweaters, opposite page—left, short-sleeved navy cardigan, navy-and-white patterned tank top, white ribbed knit skirt. By Herald House, in Wintuk yarns of Orlon. Cardigan, about $17; tank, about $13; skirt, about $15. All: Altman's; Jordan Marsh, Florida; I. Magnin. . . . Right: Stripes over stripes—blouson in black, white, red, turquoise; black-and-white T-shirt; black jersey skirt stitched in white. By Clovis Ruffin for the Kreisler Group. Jacket of Dacron and wool; skirt of wool (both, Jasco Fabrics). T-shirt, of polyester and Phillips 66 nylon. About $92. Late February, Saks Fifth Avenue; B. Forman; Marie Leavell; Joseph Magnin. Accessories, next to last page. New York background, the Gulf + Western Building.

a great season for dresses

KOURKEN
PAKCHANIAN

the sweatery

knits

NEW YORK SPRING FASHION

a great season for dresses

small, sharp prints

K. UTKEN PA. HANIAN

There's something very pretty about a big, floppy bow, left, on a soft, shirty dress. In a crisp surah print—red, navy, green, white. By Belle Saunders for Abe Schrader, of polyester (Orsi fabric). About $110. At Altman's; Garfinckel's, Washington, D.C.; Chas. A. Stevens; Neusteters.

Every dress needs a good coat, below—say a small wrap-and-tie in navy-and-white checks. (In natural surroundings here—the First National City Bank). Henry Friedricks; wool and polyester. About $130. Lord & Taylor; Nan Duskin; Gidding-Jenny; Harzfeld's.

Black-on-beige silk print, right, easy with pleats—the kind of shirtdress you could be in anywhere. (If, as here, it's the Elizabeth Arden Salon, don't leave without their new Multiple Action Cleansing—a cleanser and masque in one and great stuff—see Ready Beauty for details). Dress by Nat Kaplan (Abraham fabric). About $130. Saks Fifth Avenue; Hutzler's; Hudson's; Jacobson's. Accessories, on the next to last page.





Soft suity, right—the blouson and the dress—cream crêpe over brown-and-ivory silk print, tied at the throat. By Ole Borden for Rembrandt International. Jacket, of rayon and acetate. Dress, of silk (Couleur International fabric). About $200. At Miss Bergdorf of Bergdorf Goodman; Stanley Korshak; I. Magnin.

If separates are your cup of tea, center, this is your dress: beige cotton knit cardigan, sleeves rolled up; stock-tied shirt—brown dots on beige; short lineny brown skirt.

Three-piece dress of Leslie Fay. Shirt of acetate; skirt of rayon. About $56. Lord & Taylor; Joseph Horne; Hudson's; Young Quinlan.

Lots of dots, lots of dash, far right: brown and black on beige—one-piece pleated dress, soft bow at the throat, narrow belt at the waist. Shannon Rodgers for Jerry Silverman; Qiana nylon. About $130. Miss Bergdorf of Bergdorf Goodman; Garfinckel's, Washington, D.C.; Joseph Horne; Gus Mayer. All accessories, next to last page.

KOURKEN PAKCHANIAN

NEW YORK SPRING FASHION

a great season
for dresses

like shirts

VOGUE PATTERNS

a great season for dresses

the shirt at night

VOGUE PATTERN 8252



Button it on, button it up, show your legs, left. the easiest shirtdress at night and one of the softest in silky, shiny black satin. Vogue Pattern 8252.

A beautiful white shirt, right—the kind that belongs in everyone's life. This, in satin, unbuttoned to the waist and tucked into black satin pants—wide as a skirt, with a drawstring waist for more softness. A marvelous, easy way to look for evening. Shirt, Vogue Pattern 8375. Pants, Vogue Pattern 8332. Satin, both pages: Qiana nylon by Jules Moskowitz. At Macy's; Jordan Marsh, Boston; Jordan Marsh, Florida; Leonards. Pattern details, page 196. Coifs, here and the preceding 10 pages, by François of Kenneth. Accessories, next to last page. Background, both pages: the razzledazzle at the Rudi Stern Let There Be Neon Gallery, New York.

VOGUE PATTERN 8375

VOGUE PATTERN 8332

KOURKEN PAKCHANIAN

SEE ROME AND LIVE

The apartment of Princess Irene Galitzine, above the Spanish Steps, overlooks all Rome

Vital, vivid, nonstop, Princess Irene Galitzine, the Russian-born, Italian-raised fashion designer, has definite ideas about everything: her clothes, accessories, her new cosmetics (see page 90), and especially her new apartment in Rome. The apartment had a head start: "I lived in this neighborhood when I was a child," she explained, "and I have always wanted to come back. I actually have the same view from my bedroom window that I had as a child." The view, like that from every window in the house, is spectacular—a classic picture postcard of Rome. The terrace, below, looks out past the Obelisk of Trinità dei Monti to the Villa Medici.



Irene Galitzine with her poodle, Tschort (Russian for devil), in the winter garden, above, designed by Renzo Mongiardino. "Everyone who sees this room says it looks like a Russian dacha but with a slightly Oriental touch," she said. The mirrored walls, bound by brass-look trellis work inlaid with colored glass, reflect flowered cotton-covered banquettes and chairs and plants real or painted—trompe l'oeil—right on the mirrors.

SEE ROME AND LIVE

Every room frames an Italian treasure—the Obelisk of Trinità dei Monti, the Spanish Steps, the Villa Medici

"I made this one big picture window in the living room, left, to frame the Church of San Carlo et San Pietro." "But then the room got almost too much sun, so I lacquered the walls a very dark green." The flowers from the Aubusson carpet flow up the mirrored table base to the flower-patterned malachite tabletop. The effect: a feeling of old Russia in a Roman setting that is carried through to the dining room, below, with its antique samovars brought from Russia by Irene's mother. The view of the Villa Medici "is so perfect," said Irene Galitzine, "that I would never put curtains here." In her sleek steel kitchen, below left, she steams up borsch, one of her favorite dishes.

The bedroom, above left, is in Irene Galitzine's favorite blue and white; and, she said, "when I wake up in the morning, the draped silk bed canopy makes me feel I'm looking straight at the sky." Left, the same blue and white is mirrored in walls, ceiling, and tub of her super-streamlined bathroom where, above, she tries out, on herself, the cosmetics she creates.

HENRY CLARKE

NAVY– alive and swell

BOB STONE

The freshest thing in day dresses—navy with stripes, with dots, with a shirt-jacket

You can't pin navy down—it's going in so many great new directions now. In clean sharp patterns, in new partnerships with white, in some devastating things for evening (keep turning pages, you'll see.) Navy with noble Roman stripes, left, bold and bright, yet the simplest, most wearable dress you could find—silk crêpe de Chine, unwaisted with shirt cuffs, its own scarf, here tied around the head. Pauline Trigère. About $495. Sara Fredericks; Nan Duskin; Halle's-Cleveland; Younkers; Balliets. Navy with scatters of white dots, above, and the prettiest kind of news—a sleeveless dress with pleated skirt soft and blowy above the knee, shirt-jacket with snappy shirttail hem to wear over it. By Chuck Howard, of Qiana nylon (Couleur International fabric). About $165. At Saks Fifth Avenue; Stanley Korshak; Sakowitz; I. Magnin. These six pages: coifs by Pascal of Davian. Accessories, next to last page.





BOB STONE

NAVY alive WITH WHITE

Solid, striped, tweedy—however you put them together, nothing is fresher than navy and white

The coat with a shirt and skirt of its own, far left—depend on it, it's one of life's great simplifiers. Navy coat, sashed, with unpressed pleats rippling just above the knee. Matching skirt. White shirt and scarf. Good looks to add to anything on these pages—small white hats tilted over short flipped hair, navy and white spectators. This turnout, from Geoffrey Beene Boutique. Polyester-and-wool coat and skirt (Duplex International fabric); polyester shirt. About $315. At Bonwit Teller; Halle's-Cleveland; Gus Mayer; I. Magnin. All of a stripe, center, a coat of thin wool, gilt-buttoned over its own skirt, sheer wool shirt, and scarf, all in navy and white. By Bill Blass, of Agnona fabric. At Saks Fifth Avenue; Halle's-Cleveland; Gidding-Jenny; Harzfeld's; Neusteters. . . . Shirt-jacket and pleats, near left, in navy-and-white printed silk tweed with a narrow navy patent belt—sharp and easy, just the way you'd like to look in a suit this spring. By Adele Simpson. About $295. At Lord & Taylor. Garfinckel's, Washington, D.C.; L.S. Ayers; Harzfeld's; I. Magnin. Coiffures: Pascal of Davian. Accessories, next to last page of this issue.

Navy with bareness, sheerness, with pearls . . . strippy sandals

Navy chiffon for a pyjama, opposite, with halter top, wide pants, the sheerest cover of cardigan. By Rizkallah for Malcolm Starr; polyester chiffon. About $185. Late February, Saks Fifth Avenue; Lillie Rubin-South and West; Kaufmann's; Stix, Baer & Fuller; I. Magnin.

The short bare evening dress in navy jersey, center, with drawstring neck, hem banded in navy satin ribbon—a matching stole is also hemmed in satin. Bill Blass; rayon matte jersey (Jasco Fabrics). About $315. At Saks Fifth Avenue; B. Forman; L.S. Ayres; Sakowitz.

Pinstripes, far from business-like, above—a long shirtdress of navy-and-white silk georgette—to unbutton and fill with pearls. And legs. John Anthony (Onondaga fabric). About $225. Late February, Saks Fifth Avenue; Nan Duskin; Garfinckel's, Washington, D.C.; Halle's-Cleveland; O'Neil's; I. Magnin. Accessories, next to last page.

NAVY-ALIVE AT NIGHT

LIV ULLMANN

(Continued from page 159)

"Scandinavian women don't need to be courted. They are taught not to hold back."

open the car door for you—not because they are gallant but because they like you. They understand it's so lovely to be courted.

"But our sexual freedom is really a myth. I'm from Norway, and there is very little tolerance. The Scandinavian man treats you like a friend. He is offhand—perhaps because he feels it is more sophisticated to be casual, to play at being friends. But then you must have sex to prove your intimacy with one another. Scandinavian women don't need to be courted. They are taught not to hold back."

More popular in Sweden than either Garbo or Ingrid Bergman ever were, Liv Ullmann is on the brink of a new career here so unlike the heavy complicated roles she played for her Swedish director and ex-lover Ingmar Bergman that she has become almost a new actress: She sings and dances in the musical film version of *Lost Horizon* and plays a comedy part as the older woman with a young lover in *Forty Carats*. The Bergman roles—as the mute actress in *Persona*, the shadow-wife in *Hour of the Wolf*, the survivor in *Shame*, the troubled widow in *The Passion of Anna*, and the latest, an outwardly happy neurotic in *Cries and Whispers*—have given her a psychological substance that almost goes against her grain as an actress and woman.

"An actress becomes accustomed to having a director find in her something she hasn't realized existed before. But that is also part of what it is to be a woman with her man.

"My husband [whom she married at twenty and divorced at twenty-nine, a year after her daughter by Bergman, Linn, was born] was a psychiatrist. I learned many things about myself through him, but I was never in therapy. Acting and therapy are very different—acting is not a therapy. With acting, you are able to use the wisdom you gained as a child. Acting is an art. You must first know why you are doing something—what it means—before you can act it.

"I think women become very confused because they're living out the unconscious lives of their men. An actress with a director, a woman living with a psychiatrist, has the unique chance of discovering her self; because she isn't stuck with the one role her man wants to stick her with.

"I like to look my best, but I used to get complexes. Magazines would whisper to me, 'You're not happy unless you smell and look this way or that.' Those voices, they never say, 'Do something with your mind.'

"A woman is taught to want to please so many people. A man to please only himself. I always feel like a cousin from the country. I feel so clumsy, so foolish really. It took me a long time to realize that it's so silly that we say to ourselves, 'I'm just a woman.' . . . Talent, even money, don't count if you're a woman. Every woman has this complex, I think.

"I came to myself in a strange way really. I started acting when I got out of high school. I acted only Shakespeare, Ibsen, Brecht. I seemed always to be demented, drugged, a little crazy, a little sad. I didn't see myself in these parts. I was acting.

"But when I began to be with men, I started to understand. I'd never played a comedy part. I realized there was a sad thing about me that men recognized and brought out. That was that, until I met Ingmar.

"He is very interested in women as human beings. Most men are show-offs to keep their distance with women, but he is very quiet and very deep. Even as a director, he hates to explain, to make rules, to chart the territory between people. He trusts that if something is there it will come out—creatively.

"There is this extraordinary magnetism about him. He waits for you to give. He sees it instantly. Bad directors only see what *they* would have done.

"Ingmar knows the power of a relationship between two people, how it gives contrast, how it opens both people up. He works really without words. The warmth and friendship is there without words. The actors learn to use this feeling and I think it's there in the movies we've done together. There, it's magic. Outside, everyone is on his own.

"Bergman has an absolutely amazing knowledge of human nature. He knows so much that, now when I look back to the roles I've played, I learn very valuable things for myself that I didn't even recognize then. When I did *Persona*, I was twenty-seven. The actress I played was at the top of her career. She didn't want to change, to grow old, so she lost her voice. Because I didn't have that problem, at the time, the whole thing seemed very foreign to me. Now, I know what that part was about and why, internally, it was essential for me to have played it.

"When I was giving birth to my baby, I kept saying to myself I must remember this for later when I'll know what it means. I think the same thing happens when you're in love. Only later. . . .

"You see I'm only now learning that the private life must be the most important. Being an actress and being a woman are always in conflict. I want to have my life as a woman, too. When I kiss a man, I want the bells to go off just as much as anyone else. When I was little, my mother would tell me men are so strong. But I know now that a man's strength is a false strength. Men need someone, too.

"This thing of strong and weak is so stupid. When I was eighteen, I was to be a virgin always. Where do we get these ideas? I was married at twenty. When I met Ingmar and got a baby, I was still married. But I had begun to realize, marriage or no marriage, I was on my own. The only real safety in the world is the safety I feel in myself. I'm very privileged to have learned that.

"Linn is six now. She calls every man who comes to the house 'Daddy.' She misses her father, but she also knows that she has things to make up for that. She doesn't feel he has abandoned her. I don't want her to grow up with a lot of illusions she'll later have to get rid of. I want her to know life is not like that. Once she saw me crying because of a telephone call. It didn't frighten her. She left me alone. The grown-up world after all is not this big safe thing.

"I don't think we know enough yet about the nature of women. I want to play all sorts of parts. Tony Harvey (who directed *The Lion in Winter*) wants me to play Queen Christina. I'm very proud of the pioneer woman I play in *The Emigrants*—it's the most popular movie ever shown in Scandinavia. I'm sorry the critics were so hard on *Pope Joan*. I found the part had a lot to it.

"The girl—by turns a monk, a man, a traveling preacher, a cardinal, a pope—had a deep, perhaps insane drive. She was a legend, but there is a lot of truth to her story. When the mob found she was pregnant, a woman, it tore her to pieces. Her ambition was in conflict with her human nature. She was in love, and she finally gave in to it. She failed because she gave in to her feminine instincts. I was also surprised that the men on the set responded much more to me when I was dressed as a man. Maybe there's more to wearing pants than women realize."

Again, a little girl's laugh. ■

VOGUE PATTERNS

(Continued from pages 184-185; other views, yardages, details)

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8252



8375



8332

Page 184: Button-front shirtdress. Vogue Pattern 8252. Sizes 8-16. Size 10: 3 yds. of 45" fabric. $3. ($3.30 in Canada). . . . **Page 185:** The shirt. Vogue Pattern 8375. Sizes 8-16. Size 10: 1⅞ yds. of 45" fabric. $2. ($2.20 in Canada). . . .Drawstring pants. Vogue Pattern 8332. Sizes 8-16. Size 10: 2⅝ yds. of 45" fabric. $2.50 ($2.75 in Canada).

IN FLAUBERT'S EGYPT

(Continued from page 169)

"She had just come from the bath, her firm breasts had a fresh smell"

Fat woman (Mme. Maurice) in blue, deep-set dark eyes, square chin, small hands, eyebrows heavily painted, pleasant-looking girl. Girl with frizzy hair brought down over her forehead, slightly marked by smallpox. . . . Another was wearing a striped Syrian *habar* [hooded robe]. Tall girl with such a soft voice, calling *"Cawadja! Cawadja!"* The sun was very strong.

Inopportune arrival of Fioravi (M. de Lauture told me that he has since died) and Ortalli: no escaping going to their house.

. . . We return to the street of the *almehs*. I walk along it deliberately: they call out to me: *"Cawadja, cawadja, baksheesh! Baksheesh! Cawadja!"* I give some of them a few piastres; a few put their arms around me and try to pull me inside: I deliberately abstain from going with them, lest it spoil the sweet sadness of it all, and I walk away.

When Flaubert wrote to Louis Bouilhet from Cairo on January 15th: "We have not yet seen any dancing girls; they are all in exile in Upper Egypt. Good brothels no longer exist in Cairo either," he was referring to an 1834 edict by Mohammed Ali that had prohibited female dancing and prostitution in Cairo and ordered the deportation of all known "courtesans" to three cities —Kena, Esna, and Assuan. The name almehs *(said to come from the Arabic awaleim, "learned women") had originally signified professional women improvisers of songs and poems, but had come to be applied to all female entertainers, and in 1850 meant little more than dancing girls, all of whom were prostitutes as well. Among them Kuchuk Hanem, at Esna, was a star, of whom the travelers had undoubtedly heard in Cairo. Her Turkish name is said to mean either "Pretty Little Princess" or simply "Dancing Woman."*

Esna. Wednesday [6 March 1850] . . . Bambeh. While we were breakfasting, an *almeh* came to speak with Joseph. She was thin, with a narrow forehead, her eyes painted with antimony, a veil passed over her head and held by her elbows. She was followed by a pet sheep, whose wool was painted in spots with yellow henna. Around its nose was a black velvet muzzle. It was very woolly, its feet like those of a toy sheep, and it never left its mistress.

We go ashore. The town is like all the others, built of dried mud, smaller than Kena; the bazaars less rich. . . . The houses have a kind of square tower, with poles thick with pigeons. In the doorways, a few *almehs*, fewer than at Kena, their dress less brilliant and their aspect less bold.

House of Kuchuk Hanem. Bambeh precedes us, accompanied by her sheep; she pushes open a door and we enter a house with a small courtyard and a stairway opposite the door. On the stairs, opposite us, surrounded by light and standing against the background of blue sky, a woman in pink trousers. Above, she wore only dark violet gauze.

She had just come from the bath, her firm breasts had a fresh smell, something like that of sweetened turpentine; she began by perfuming her hands with rosewater.

We went up to the first floor. Turning to the left and at the top of the stairs, we entered a square whitewashed room: two divans, two windows, one looking on the mountains, the other on the town.

. . . Kuchuk Hanem is a tall, splendid creature, lighter in coloring than an Arab; she comes from Damascus; her skin, particularly on her body, is slightly coffee-colored. When she bends, her flesh ripples into bronze ridges. Her eyes are dark and enormous, her eyebrows black, her nostrils open and wide; heavy shoulders, full, apple-shaped breasts. She wore a large tarboosh, ornamented on the top with a convex gold disk, in the middle of which was a small green stone imitating emerald; the blue tassel of her tarboosh was spread out fanwise and fell down over her shoulders; just in front of the lower edge of the tarboosh, fastened to her hair and going from one ear to the other, she had a small spray of white artificial flowers. Her black hair, wavy, unruly, pulled straight back on each side from a center parting beginning at the forehead; small braids joined together at the nape of her neck. She has one upper incisor, right, which is beginning to go bad. For a bracelet she has two bands of gold, twisted together and interlaced, around one wrist. Triple necklace of large hollow gold beads. Earrings: gold disks, slightly convex, circumference decorated with gold granules. On her right arm is tattooed a line of blue writing.

She asks us if we would like a little entertainment, but Max says that first he would like to entertain himself alone with her, and they go downstairs. After he finishes, I go down and follow his example.

Dance. The musicians arrive: a child and an old man, whose left eye is covered with a rag; they both scrape on the *rebabah*, a kind of small round violin with a metal leg that rests on the ground and two horsehair strings.

Kuchuk Hanem and Bambeh begin to dance. Kuchuk's dance is brutal. She squeezes her bare breasts together with her jacket. She puts on a girdle fashioned from a brown shawl with gold stripes, with three tassels hanging on ribbons. She rises first on one foot, then the other—marvelous movement: when one foot is on the ground, the other moves up and across in front of the shinbone—the whole thing with a light bound. I have seen this dance on old Greek vases.

Bambeh prefers a dance on a straight line; she moves with a lowering and raising of one hip only, a kind of rhythmic limping of great character. Bambeh has henna on her hands. She seems to be a devoted servant to Kuchuk. (She was a chambermaid in Cairo in an Italian household and understands a few words of Italian; her eyes are slightly diseased.) All in all, their dancing —except Kuchuk's step mentioned above—is far less good than that of Hasan el-Belbeissi, the male dancer in Cairo. Joseph's opinion is that all beautiful women dance badly.

Kuchuk took up a *darabukeh*. When she plays it, she assumes a superb pose: the *darabukeh* is on her knees, or rather on her left thigh; the left elbow is lowered, the left wrist raised, and the fingers, as they play, fall quite widely apart on the skin of the *darabukeh;* the right hand strikes flatly, marking the rhythm. She leans her head slightly back, in a stiffened pose, the whole body slightly arched. . . .

We return to Kuchuk's house. The room was lighted by three wicks in glasses full of oil, inserted in tin sconces hanging on the wall. The musicians are in their places. Several glasses of raki are quickly drunk; our gift of liquor and the fact that we are wearing swords have their effect.

Arrival of Safiah Zugairah, a small woman with a large nose and eyes that are dark, deep-set, savage, sensual; her necklace of coins clanks like a country cart; she kisses our hands.

The four women seated in a line on the divan singing. The lamps cast quivering, lozenge-shaped shadows on the walls, the light is yellow. Bambeh wore a pink robe with large sleeves (all the costumes are light-colored) and her hair was covered with a black kerchief such as the fellahin wear. They all sang, the *darabukehs* throbbed, and the monotonous rebecs furnished a soft but shrill bass; it was like a rather gay song of mourning.

Kuchuk dances the Bee. First, so that the door can be closed, the women send away Farghali and another sailor, who up to now have been watching the dances and who, in the background, constituted the grotesque element of the scene. A black veil is tied around the eyes of the child, and a fold of his blue turban is lowered over those of the old man. Kuchuk shed her clothing as she danced. Finally she was naked except for a fichu which she held in her hands and behind which she pretended to hide, and at the end she threw down the fichu. That was the Bee. She danced it very briefly and said she does not like to dance that dance. Joseph, very excited, kept clapping his hands: *"La, eu, nia, oh! eu, nia, oh!"* Finally, after repeating for us the wonderful step she had danced in the afternoon, she sank down breathless on her divan, her body continuing to move slightly in rhythm. One of the women threw her her enormous white trousers striped with pink, and she pulled them on up to her neck. The two musicians were unblindfolded.

Another dance: a cup of coffee is placed on the ground; she (Continued on page 198)





(Continued from page 197)

"Her necklace of coins clanks like a country cart"

dances before it, then falls on her knees and continues to move her torso, always clacking the castanets, and describing in the air a gesture with her arms as though she were swimming. That continues, gradually the head is lowered, she reaches the cup, takes the edge of it between her teeth, and then leaps up quickly with a single bound.

She was not too enthusiastic about having us spend the night with her, out of fear of thieves who are apt to come when they know strangers are there. Some guards or pimps (on whom she did not spare the cudgel) slept downstairs in a side room, with Joseph and the Negress, an Abyssinian slave who carried on each arm the round scar (like a burn) of a plague sore. We went to bed; she insisted on keeping the outside. Lamp: the wick rested in an oval cup with a lip; after some violent play, *coup*. She falls asleep with her hand in mine. She snores. The lamp, shining feebly, casts a triangular gleam, the color of pale metal, on her beautiful forehead; the rest of her face was in shadow. Her little dog slept on my silk jacket on the divan. Since she complained of a cough, I put my pelisse over her blanket. I heard Joseph and the guards talking in low voices; I gave myself over to intense reverie, full of reminiscences. Feeling of her stomach against my buttocks. Her mound warmer than her stomach, heated me like a hot iron. Another time I dozed off with my fingers passed through her necklace, as though to hold her should she awake. I thought of Judith and Holofernes sleeping together. At quarter of three, we awake—another *coup*, this time very affectionate. We told each other a great many things by pressure. (As she slept she kept contracting her hands and thighs mechanically, like involuntary shudders.) . . .

How flattering it would be to one's pride if at the moment of leaving you were sure that you left a memory behind, that she would think of you more than of the others who have been there, that you would remain in her heart!

Azizeh. The tall girl is named Azizeh. Her dancing is more expert than Kuchuk's. For dancing she takes off her flowing robe and puts on a cotton dress of European cut. She begins. Her neck slides back and forth on her vertebrae, and more often sideways, as though her head were going to fall off; terrifying effect of decapitation.

She stands on one foot, lifts the other, the knee making a right angle, then brings it down firmly. This is no longer Egypt; it is Negro, African, savage—as wild as the other was formal.

Another dance: putting the left foot in the place of the right, and the right in place of the left, alternately and very fast.

The blanket that served as rug in her hut became wrinkled; she stopped from time to time to pull it straight.

She stripped. On her belly she wore a belt of colored beads. Her long necklace of gold piastres descended to her vagina, and she passed the end of it through the bead belt.

Furious jerking of the hips. The face always expressionless. A little girl of two or three, affected by the music, tried to imitate her, and danced herself, making no sound.

This was in an earthen hut, scarcely high enough for a woman to stand erect, in a section outside the city that was almost completely reduced to ruins. In the midst of this silence, these women in red and gold.

On the shore, a man holding ostrich plumes offers them to us for sale.

Friday, [26 April] Esna. . . . About ten o'clock Bambeh comes aboard the *cange;* her right eye is sore and she keeps it covered with a scarf. We give her some lead acetate for it. The sheep is no longer with her; the sheep is dead. We go to Kuchuk Hanem's through back streets, Bambeh walking ahead.

At Kuchuk Hanem's. The house, the courtyard, the ruined stairs—they are all there, but she is not there—not at the top of the stairs, her torso bare in the sunlight! We hear her voice greeting Joseph; we go up to the first floor, Zeneb pours water on the pavement. Silence; the air is oppressive; we wait.

She comes in, no tarboosh, no necklace, bareheaded, her short braids all over the place; seen like this her head is very small above the temples. She looks tired, as though she has been sick. She puts a kerchief on her head, sends for her necklaces and earrings, which are in safekeeping with a sharif of the town, as is her money: she keeps nothing in the house, for fear of thieves. We exchange courtesies and compliments. She has often thought of us; she thinks of us as her children; she has never met nicer *cawadjas*. . . .

Kuchuk dances. Movement of the neck leaving the body, like Azizeh; and her charming, old-style step, one foot in front of the other.

The walls of her bedroom on the ground floor are decorated with two labels, one a picture of Fame bestowing wreaths and the other covered with Arab inscriptions. My moustache still displeases her: since I have a small mouth I shouldn't hide it. We take our leave, promising to return to say goodbye. . . .

The result of all this—infinite sadness; like the first time, she had perfumed her breasts with rosewater. This is the end; I'll not see her again, and gradually her face will fade from my memory.

Arrival at Luxor. . . . The mass of the pylons and the colonnades looms in the darkness; the moon, just risen behind the double colonnades, seems to be resting on the horizon, low and round and motionless, just for us, and the better to illumine the horizon's great flat stretch.

We wander amid the ruins, which seem immense; dogs are barking furiously on all sides, and we carry stones or bricks with us.

Behind Luxor, towards Karnak, the great plain looks like an ocean; the Maison de France is dazzlingly white in the moonlight, as are our Nubian shirts; the air is warm, the sky streams with stars; tonight they take the form of semi-circles, like half-necklaces of diamonds with here and there a few stones missing. What wretched poverty of language! To compare stars to diamonds!

Luxor. The next day, Tuesday, we visit Luxor. The village can be divided into two parts, separated by the two pylons: the modern part, to the left, contains nothing old, whereas on the

"Nature's protest: decorating monuments with birdshit"

right the houses are on, in, or attached to the ruins. The houses are built among the capitals of columns: chickens and pigeons perch and nest in great [stone] lotus leaves; walls of bare brick or mud form the divisions between houses; dogs run barking along the walls. So stirs a mini-life amid the debris of a life that was far grander. . . .

The Pylons. The cornice of the pylons is badly damaged; only the part inside the door survives. On the two sides of the door, two colossi buried to the chest. . . . The obelisk, in perfect state of preservation, is against the left-hand pylon. White birdshit streaks down from the very top and forms a flat mass at the bottom, like a dribble of plaster. Birdshit is Nature's protest in Egypt; she decorates monuments with it instead of with lichen or moss. The obelisk that is now in Paris was against the right-hand pylon. Perched on its pedestal, how bored it must be in the Place de la Concorde! How it must miss its Nile! What does it think as it watches all the cabs drive by, instead of the chariots it saw at its feet in the old days?

. . . I have seen Thebes; it's quite beautiful. We arrived one night at nine, in brilliant moonlight that flooded the columns. Dogs were barking, the great white ruins looked like ghosts, and the moon on the horizon, completely round and seeming to touch the earth, appeared to be motionless, resting there deliberately. Karnak gave us the impression of a life of giants. I spent a night at the feet of the colossus of Memnon, devoured by mosquitoes. The old scoundrel has a good face and is covered with inscriptions. Inscriptions.. and.. bird-droppings are the only two things in the ruins of Egypt that give any indication of life. The most worn stone doesn't grow a blade of grass; it falls into powder, like a mummy, and that is all. . . . Often you see a tall, straight obelisk, with a long white stain down its entire length, like a drapery—wider at the top and tapering towards the base. That is from the vultures, who have been coming there to shit for centuries. It is a very handsome effect and has a curious symbolism. It is as though Nature said to the monuments of Egypt: "You will have none of me? You will not nourish the seed of the lichen? *Eh bien, merde!*"

. . . At Esna I saw Kuchuk Hanem again; it was sad. I found her changed. She had been sick. I shot my bolt with her only once. The day was heavy and overcast; her Abyssinian servant was sprinkling water on the floor to cool the room. I stared at her for a long while, so as to be able to keep a picture of her in my mind. When I left, we told her we would return the next day, but we did not. However, I intensely relished the bitterness of it all; that's the main thing, and I felt it in my very bowels. At Kena, I had a beautiful whore who liked me very much and told me in sign language that I had beautiful eyes. Her name is Hosna et-Taouilah, which means "the beautiful tall one"; and there was another, fat and lubricious, on top of whom I enjoyed myself immensely and who smelled of rancid butter.

. . . The day after my arrival I swam in the Red Sea. It was one of the most voluptuous pleasures of my life; I lolled in its waters as though I were lying on a thousand liquid breasts that were caressing my entire body.

. . . The morning we were to leave . . . I sat by myself, looking at the sea. Never will I forget that morning. I was stirred by it as though by an adventure; because of all the shells, shellfish, madrepores, corals, etc. the bottom of the sea is more brilliant than a spring meadow covered with primroses. As for the color of the surface of the water, all possible tints passed through it, iridescent and melting together, from chocolate to amethyst, from pink to lapis lazuli and the palest green, and were I a painter I'd have been very embarrassed, thinking to what extent the reproduction of those real colors (admitting that were possible) would seem false.

We left Koseir that afternoon at four, very sadly. My eyes were wet when I embraced our host and climbed back onto my camel. It is always sad to leave a place to which one knows one will never return. Such are the *mélancolies du voyage:* perhaps they are one of the most rewarding things about traveling. ■

WINTER SKIN

(Continued from page 142)

Before skiing, snow walks: shield your face with moisture cream

a beneficial effect in helping to cure skin troubled by acne?

"Not so," Dr. McGrath said. "One of the best remedies for acne is sunlight; and since there is less sun in the winter than in the summer, the condition usually gets much worse." He often advises a sun lamp for his acne patients . . . or a trip to a warmer, more humid climate, if they can afford it.

"Some patients bring winter skin miseries on themselves," Dr. McGrath pointed out. "Skiing can be really harmful to a person who has sensitive skin and who stays out in the cold, biting wind for hours. We rarely see a real case of frostbite anymore. As a matter of fact, some of our medical students have never seen one, and might have trouble recognizing it. But skiers often come to emergency rooms at ski centers with a pre-frostbite condition. Patches of skin turn white and are surrounded by a bright red area; these patches can feel like a first- or second-degree burn. If the skin starts to hurt, the simplest remedy is to get out of the cold as fast as possible. Usually, the white patches will disappear by themselves."

People who ski or walk in the woods in ice-cold weather might wear wool ski masks. For dry sensitive skin, Dr. McGrath suggests putting on a layer of moisturizer or Vaseline before going out.

What to do about sun that, reflected off snow and ice, can produce a miserable burn? "Use suntan or sunscreen products, just as you would on the beach in the summer."

Dr. McGrath added, switching from cold climate to hot, "Often people (Continued on page 208)



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BREAST CANCER
(Continued from page 173)

"Women let surgeons treat them like dogs at obedience schools"

more, why not go into it the whole way? Tell these patients that local excision of early breast cancers yield the same results!"

Part of Mrs. Campion's cached fears came to the surface when she told Dr. Crile about her friend's frightening experience after a radical mastectomy. To that he said: "She wasn't told by her doctor that prophylactic irradiation after radical mastectomy doubled her chances of having lymphedema of the arm —and would enhance the severity of the edema once she got it." That means that the arm swells and swells and that it takes guts, exercise, and wise therapy to bring the arm down to just a permanently thickened size. The American Cancer Society has a program, Reach to Recovery, of which the aim is to help each mastectomy patient to get back to ordinary living as quickly as possible in certain tested ways. The Society hopes that she will remember her surgery only for necessary health precautions.

Mrs. Campion's factual account is not a horror story for those women who discover *in time* a breast lesion right for lumpectomy. By now, the whole world knows that Mrs. Shirley Temple Black had her left breast removed in a simple mastectomy for a lesion one centimeter long. (That is less than one-half inch —Mrs. Campion's was eight-tenths of that size.) After Mrs. Black found her lump, she went to Moscow for the United Nations and two months afterwards had her operation and fortunately came through superbly. Except that she waited. The American Cancer Society keeps warning women: DO NOT WAIT. GET EXAMINED. DO NOT WAIT.

The size of the lump is not the only consideration. Other factors, including placement and fixation, must be accounted for. All breasts cysts and tumors, however, do not show up even in mammography. Mammography consists of soft-tissue examinations of the breast performed by a special apparatus in which X-ray pictures are taken of two views of each breast. It now often is the middle section of a triple examination that begins with careful palpation of the breasts (feeling them by hand) and ending with themography. Thermography by skin scanning reveals a graphic representation of the infra-red emanation from a breast in order to show whether the breast has abnormal heat. By using mammography and thermography about a third of the cancers discovered can be picked up in their early stages before they can be felt by hand.

All three of these examinations are conducted routinely at the *free* and unique offices of the Stella and Charles Guttman Breast Diagnostic Institute in New York. A pioneering effort, the Institute is directed by the remarkable Dr. Philip Strax, an authority on X-ray. A diffident, tired, greying, and indomitable man, he founded the Institute in 1968 by persuading the late Charles Guttman to underwrite the agency. (Guttman's fortunate money came from the distribution rights in this country for J&B Scotch whisky.) Through the New York City Division of the American Cancer Society, Dr. Strax has had his work advanced. Starting with ten free patients a day, who moved every

"Who wants a doctor to act as a parent instead of God?"

fifteen minutes through the suboffices, the Institute now sees daily almost a hundred patients who worm through what seems to be a tanglement of sculleries with small, erratic corridors, through which worker ants in white coats walk, busy but polite.

Improving and inventing certain apparatuses for mammography and thermography, Dr. Strax has a white van, a Female Cancer Detection Mobile Unit, that ranges for diagnosis only the five New York boroughs to aid those women too fearful, too ignorant, too poor to know what's free, too housebound to come to the main office, now at 2 East 87th Street. There is no therapy. For that, a woman's own physician is given the results of the tests; or, if she has no doctor, Dr. Strax finds a competent one for her. When I was at the office on November 30, 1972, I heard the appointments secretary give a new patient the first possible opening, a date for February 20, 1973. The Institute is planning to move this month to 200 Madison Avenue, where it will serve more than a hundred patients a day.

In spite of her regular yearly cancer examinations, cancer surprised Mrs. Campion—who had become suspiciously thin without dieting. About ninety pounds. No one told her about mammography and thermography, because these two diagnostic methods are rarely found even in big hospitals and big cities. Now, the Federal government promises under the National Cancer Act that twenty breast-cancer clinics throughout the county will be opened, eight of them working before the end of this year.

Dr. Crile put Mrs. Campion in the Cleveland Clinic. At seven in the morning on April 2, 1971, he first performed a biopsy and then removed *only* the cancer, after finding that all the surrounding tissue was healthy. While she lay in the hospital, she remembered a day when one of her young sons was convalescing in their Pelham house. To cheer him as he sat by the window, she offered an early birthday party: " 'Okay,' he said, 'but I won't ask Jimmy Finnerty.' 'Why?' I wanted to know. 'He's your best friend.' 'No,' he said. 'He isn't. He's bad and I hate him and I'm never going to see him again even when I'm grown up and married and live in this house. *I'm never going to see him again!*' At that moment little Jimmy appeared at the door of his own house. My son opened his window and yelled, 'Hey, Fin-Fin! Come on up. It's all right now, I'm all better. Come on up!' " Such are the random thoughts in pain. If you're lucky.

Seven days after the operation, back in New York, Mrs. Campion had the remaining stitches out. Her gamble had paid—so far. What she has now is a scar, two breasts, and a new realization of "the gradual atrophy of the exercise of personal choice," as she wrote near the end of *The Invisible Worm*. Personal choice. Informed consent. Rational choice. Maybe Mrs. Campion knew this venerable advice: don't play games with God—first, because you shouldn't; second, because He won't let you. ■

MARLENE DIETRICH

(Continued from page 167)

"I know what I am doing"

Burt Bacharach in her affections, as conductor. Freeman came over from New York to conduct Bacharach's arrangements of all the Dietrich songs.

Alexander H. Cohen, who produced Dietrich's two Broadway shows, produced *I Wish You Love* only after "years of attrition. It took me more than five years," Cohen said, "to talk Miss Dietrich into doing it."

Cohen, who is notorious for spoiling actors, said, "It is primarily a matter of convincing Miss Dietrich that television was ready to give her technically what she desires."

Cohen said, too:

"At times, Miss Dietrich is intolerable. She is without doubt the most demanding star I've ever worked with. But I bear up. The result is invariably such a piece of theatrical perfection that you cannot remember, when it's done, what you thought was so intolerable about it."

Days of rehearsals—days that Dietrich, Cohen, and the director Clark Jones would rather forget—preceded the taping of *I Wish You Love*. Costumed like a candidate for presentation at the Court of St. James's, and looking like a million, Dietrich walked slowly onstage from the wings at her first dress rehearsal. She stopped short, spotting a photographer holding up a light meter in the fifth row. No matter that the woman represented her television sponsor. Dietrich grimly waggled a finger at the end of a stiffly extended arm.

"You!" she commanded. "Out!"

"I will not be photographed," she told Cohen. "I am not wearing the same dress I'll wear tonight." Cohen, in an aside: "It's a dress just like it."

The four television cameras distracted Dietrich, who worked with only one camera at a time in Hollywood. "Why don't you two get married?" she inquired of a pair of these monsters tracking in the center aisle.

"You ask me if I am an optimist," Dietrich said. "I am doing this show."

Yes, and she did it her way. "A light is a light, an angle is an angle, and I know one when I see one. I know what I am doing. Do you know what you are doing?" she asked Cohen, who had no answer, especially when she upstaged him with:

"I was trained by the master. I was trained by Josef von Sternberg" [who directed Dietrich in *The Blue Angel* and several of her other early films].

Back at the Savoy in her suite with its view of the Thames, Dietrich revealed her next move: after seeing the two tapes of her show, "I'll pick the shots I think are best. We'll put them together in a whole."

Television, she believes, "is a wonderful medium. Where else can you get something for nothing? I never got anything for nothing in my life.

"I used to give a lot away. During the war, I went overseas and entertained American troops. Everyone told me: 'Go out for three weeks, and come back. You'll have a credit.' But no! I went out in 1942 and came back in 1945—three *years* later.

"Those three years, I paid many of my own expenses, I never once missed paying all my taxes to Uncle Sam and I did not receive one penny for my work—for three years. But do not misunderstand. No one held a gun at my head. I did what I did, because I had to do it, because I felt it was the least I could do. But I resolved, when the war was over, never, ever again, to work for free, and I haven't."

And yet, Dietrich's generosity is famous.

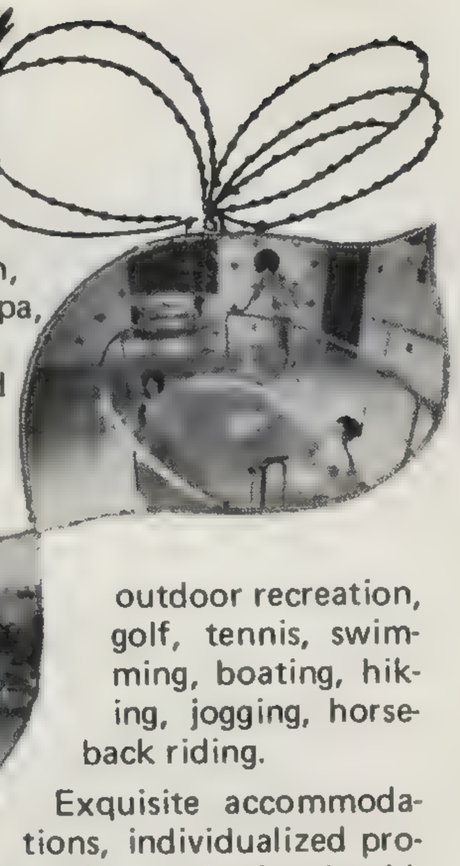
A London acquaintance, not a close friend, said:

"When I picked up my phone recently in the middle of the night, this woman, with no introduction, started talking. I knew immediately who it was. 'I've just heard your father is ill,' Dietrich said. 'Can I do anything, is he getting the best of care, do you need money?' "

"So often," Dietrich said, "I hear someone say, 'Dietrich loves money.' Not true. I like what money can buy and I earn—I *earn*—every cent they pay me." (Alex Cohen: "Miss Dietrich is a bargain at the price. I am perfectly willing to pay anyone else $250,000 who can do what she does. But I do not see anybody standing in line.")

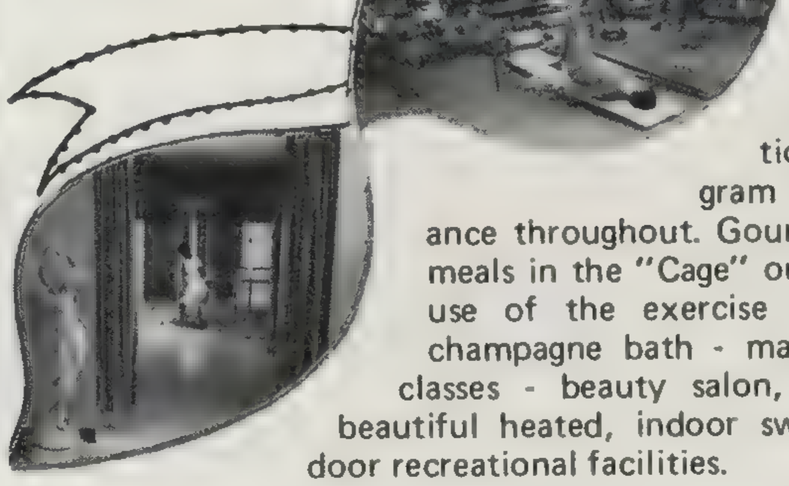
"No one is doing what I do. No one else is doing my act. No one else is 'doing' glamour anymore." ■

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MARK DI SUVERO

(Continued from page 162)

is intent on leaving traces of hand work, cutting the openings that unite swinging horizontal bars in such a piece as "Ik Ook" by hand, so that the slight irregularities of human error are preserved. Di Suvero also preserves the sense of scale, often lost in oversized public works, by contrasting small elements (such as the cut-out portions of "Ik Ook") with large elements.

"They're not big," Di Suvero said. "They're the right size. They are the wrong size when they look small outside the studio or the museum." Di Suvero's conversion to a new scale, one that could hold its own in the contemporary environment, took place during his stay in California. His major sculptures since 1964 have all been over twenty feet high.

"You keep saying they're big," he chastised me. "They only look big in relation to the bric-a-brac coffee-table sculpture. That's okay, too. People have to play on that hand level; and artists want to create on the artisan level, sometimes. But today the society is going to throw you a thousand miles," he said, referring to my imminent departure to see the Duisburg show. "Forty-story buildings are being torn down in New York so that sixty-story buildings can go up. Why are people so surprised at seventeen-ton pieces of sculpture?"

Di Suvero constantly relates to his environment, to what is going on around him. And he is right; the outdoor sculptures are not merely big, because we may always experience human-scale relationships within them. They are, however, impressive in their expression of the change in the scale of environment brought about by a new technology that permits man to build such giant structures as New York's World Trade Center or the 747 plane.

The largest work Di Suvero has ever done was the fifty-five-foot-high Peace Tower constructed in Los Angeles in 1966 during the artist's protest against the war in Vietnam. A stark, symbolic structure, it was attacked during the protest and later destroyed as junk. Di Suvero had been inspired by the Watts towers (Simon Rodia's crockery-covered concrete-and-steel spires in Los Angeles), which convinced him he should continue to make public sculpture.

Di Suvero's engineering is largely intuitive, although he credits his years working in a California boatyard as a student for his understanding of structural balances. "They hung a car up in the peace tower to prove it was structurally sound," he remembered with pride. In Europe he has surprised city engineers in Eindhoven and Duisburg with the stability of his gravity-defying sculptures. At first they could not believe the tons of moving steel in "Ik Ook" could be suspended by Di Suvero's ingenious cable system. Many tests were made before Di Suvero was permitted to mount the piece. "I don't know why people are so surprised at seeing all that heavy steel moving in the air," he muses. "After all, planes, cars, boats are all made of steel and are constantly in motion; everyone takes that for granted."

Di Suvero does not deny that moving to Europe in 1971 as a protest against America's involvement in the Vietnam war influenced his work. Undoubtedly, the cleaner lines and more concentrated focus of the works done in Europe reflect a changed mental state. In Europe, Di Suvero feels more confident, which is reflected in the clarity and positive assurance of the work. He is recognized everywhere in Venice as "the artist Marco Polo." He enjoys the respect of the local tradesmen.

"In America, an artist is a rat; but here, the average man has a respect for art. Here, if you're an artist, you're *someone*. That has to change you. European art could never be as tough, as mechanistic, as technologically brutal as American art. The background of American art has been very sad." Di Suvero's early work, he feels, was much hampered by the lack of a tradition to relate to; for as much as he loved Abstract Expressionist paintings, he could find no sculptural equivalent to inspire him. When he discovered David Smith, at last he had a model. He speaks of Smith with reverence. "It was worth winning the Logan prize at The Art Institute of Chicago," and said, "because the medal was designed by

(Continued on opposite page)

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MARK DI SUVERO
(Continued)

"Chop off your past to develop your future"

David Smith. I took it not because I wanted the medal but because now I own a little David Smith."

Uncompromisingly contemporary in idiom, Di Suvero's work capitulates neither to the mechanistic impersonality of fabricated art nor to the nostalgic regression of art that ignores the changes technology has brought about in our consciousness. His work holds its own in the environment; its forms are as strong and aggressive as any created by modern society. Yet they consistently evoke metaphors and analogies with the human condition. It is no coincidence that Di Suvero's sculptures have been dismantled, hacked up, and strewn across the world. They share man's fate. Di Suvero is reconciled to losing parts of his sculptures, to living in the present, to resisting, to bouncing back and starting again from scratch. "If you chop off your past, you can develop your future in a much more liberated way" is his philosophy.

In Di Suvero's Venetian studio, the only piece of furniture is a swinging bed suspended from ceiling beams by thick ropes. At mealtime, the bed becomes a table resting on two sawhorses. Let the dealers and curators dismantle the swinging beds. Di Suvero will make others and live with them in his private world. He is not discouraged. He has the pragmatism of the *bricoleur*. "I cannibalize my own sculptures. I chop them up or the world chops them up for me. With the crane, I can take the top off one piece and put it on another, or I can roll the pieces over. Working the crane is different from having the crane work for you, because then only you are responsible. Artists are not directors—a director is a Caesar."

Acknowledging his antecedents, Di Suvero explains, "The Constructivists made the world look new. I'm doing things they could do only in maquette form." Di Suvero is right; the techniques of assembling welded sculpture, the linear elements and the openness of Constructivist sculpture are to be found in his work. But there are fresh elements, too, such as the sophisticated suspension system, the magical feat of lifting three tons of steel into the air, the possibility that the viewer can enter into the space of the piece to look up inside and see interior views, surrounded by the work towering above him.

The sense of mutual support, of each element depending for its balance on a counterthrust, relates the work once more to human experience rather than to the machines the early Constructivists worshipped. This is the romantic, expressionist element in Di Suvero's work, which he has never lost. "We all depend on each other," he says. "The art work reconciles the person to the paradoxes of existence. It heightens awareness; it opens you out to the world. The function of the imagination doesn't operate between people like bouncing Ping-Pong balls. Art is a felt thing. The only tool we end up having is our imagination."

Di Suvero's sculpture is a triumph of imagination against great odds; but he obviously likes a good fight; the reason he settled in Venice was to work on a solution to the problem of water control, to help save the ancient city where generations of Di Suveros have lived from sinking into the sea.

In Holland to consult the Delft engineers who designed Holland's ingenious dikes, Di Suvero found it natural to take an offer to work in Eindhoven. When the funds to purchase steel were cut off and the date of his show moved up, he had to make do with what was available. Fortunately Di Suvero is without preconceived plans and is free to respond to the demands of the moment. He lives—rather than merely illustrates—the idea that art comes from experience.

The Dutch engineers believe Di Suvero's models for Venice's locks will work. Yet even if the locks prove to be a mere visionary folly—like Leonardo's flying machines and other fantastic inventions—Di Suvero will have proved that the artist is still willing to undertake heroic tasks, to struggle for progress in the midst of inertia. In the cool swinging 'sixties, Mark di Suvero was a decidedly unfashionable artist; in the problematic serious 'seventies, his example is a challenge to us all. ■



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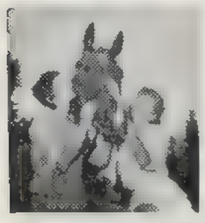
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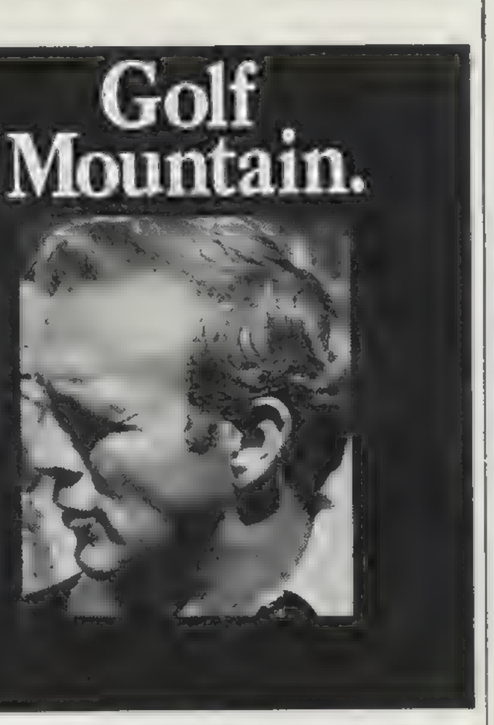
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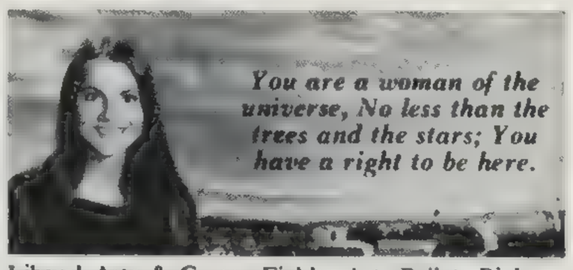
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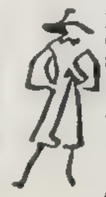
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ACCESSORY DETAILS

Pages 118 and 119: Glentex turban. K.J.L. necklace. Alexis Kirk bracelets.

Pages 120 and 121: Alexis Kirk bangles.

Page 122: Hat by Bobbie Kaplan. Cream necklace, Michael Moraux for Dubaux. Borbonese bracelet, at Martha. Bag, Bottega Veneta.

Page 123: Earrings, Michael Moraux for Dubaux. Necklace: K.J.L. Bag at Bottega Veneta. Belt, Christian Dior for Abbe Creations.

Page 124: Hat, Irving Paul for Capadors, at Honeybee. Earrings: Michael Moraux for Dubaux. Alexis Kirk bracelet.

Page 125: Bobbie Kaplan hat, at Henri Bendel. Necklace by K.J.L. Gloves: Viola Weinberger.

Page 126: Hat by Bobbie Kaplan. Hat pin: Robert Zentall. Yves Saint Laurent belt. Shoes, Arsho for Margaret Jerrold.

Page 127: Adolfo hat, Saks Fifth Avenue. Earrings, William de Lillo. Bracelet, Richelieu. Belt: Yves Saint Laurent.

Page 128: Bobbie Kaplan hat, at Eve Lost. Christian Dior for Abbe Creations belt (belt that comes with pants, not shown). Peggy Cone for P.C. Designs bracelet. Rossi shoes.

Page 129: Earrings: Holly Dale. Willie Woo bracelet. Aris gloves. Herbert Levine sandals.

Page 130: Bobbie Kaplan hat, at Eve Lost. Willie Woo bracelet. Aris gloves. Bonnie Doon socks. Shoes, Charles Jourdan Salon.

Page 131 (bottom left): K.J.L. bracelet. Aris gloves.

Page 131 (right): Hat by Bobbie Kaplan. Blue necklace by Michael Moraux for Dubaux. Green necklace by K.J.L.

Page 132 (left): Beret by Veaumont. K.J.L. bracelet. Loafers by Customcraft, at Altman's.

Page 132 (top right): Bobbie Kaplan hat. Loafers by Customcraft.

Page 133: Hat by Don Marshall. Juniper necklace. Loafers by Customcraft.

Page 134: Don Marshall hat. Sunglasses by American Optical. Bobco earrings. Twisted bracelet: Borbonese, at Martha. Wood bracelets: Donald Stannard.

Page 135: Hat by Bobbie Kaplan. Michael Moraux for Dubaux hat pin. Bracelet at Georg Jensen. Aris gloves. Tights by Phoenix.

Pages 146 and 147: Earrings and necklace by Bergère. His sweater by Jaeger.

Page 148: Earrings by K.J.L. Marvella necklace. Sapphire tights. Herbert Levine sandals, at Bonwit Teller.

Page 149: Donald Stannard necklace. Ring by K.J.L.

Page 150: Hat, Don Anderson for Scheer Bros. Bogus pearls, Michael Moraux for Dubaux. Burlington tights. David Evins sandals. His pants by Bill Blass for PBM; his shoes, at Saks Fifth Avenue.

Page 151: Hat, Don Anderson for Scheer Bros. Long necklace: Monet. Gemco bag. Danskin tights. Shoes by Herbert Levine.

Page 152: Don Marshall hat. Beads, Michael Moraux for Dubaux. Bag at Bottega Veneta. Golo shoes. His raincoat by Burburrys International. His shirt, sweater, and pants at Jaeger International.

Page 153: Hat by Mr. Martin, Saks Fifth Avenue. Short chain: Amulets and Talismans. Long chain: Neptune. Belt by Elegant (belt that comes with turnout, not shown). Herbert Levine shoes.

Page 154: Earrings, Michael Moraux for Dubaux. Rings, Jack Gilbert. Round-the-Clock tights. Sandals by Yves Saint Laurent.

Page 155: Robin Kahn for Castlecliff earrings. Bracelets by Laguna. Tights by Round-the-Clock. Herbert Levine sandals, at Bonwit Teller.

Page 174: Hat, Bob Greene for Irene of New York. Bergère earrings. Alexis Kirk bracelet. Clips by Itty Bitty Pooh. DeLille handbag. Dynasty watch. Tights by Roman Stripe. Shoes by Herbert Levine.

Page 175 (right): Hat: Don Anderson for Scheer Bros. Earrings, bangles: Trifari. DeLille handbag. Tights by Phoenix. Socialites sandals.

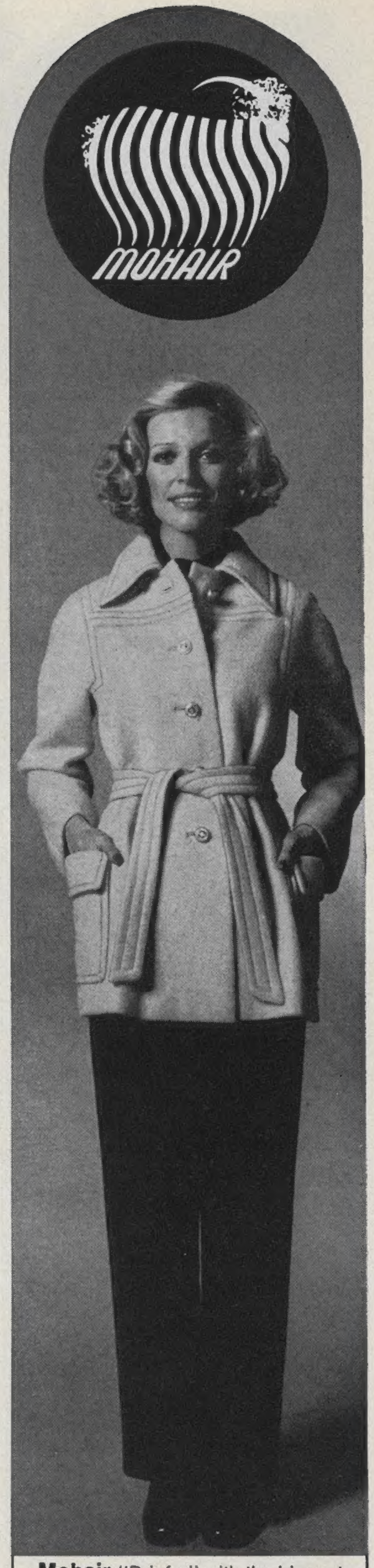
Page 175 (far right): Hat by Don Marshall. Hark sweater-vest. Clip: Itty Bitty Pooh. Donald Stannard bangles. Tights by Beauty Mist. Sandals: Herbert Levine.

Page 176: Hat by Bob Greene for Irene of New York. Trifari earrings. Robert Originals clips. Bottega Veneta bag. Trimfit tights. Shoes: Famolare.

Page 177 (left): Hat by Bobbie Kaplan, Henri Bendel. Short necklace: Michael Moraux for Dubaux. Long necklace by K.J.L. Bottega Veneta bag. Dynasty watch. Alexis Kirk bangle. Tights by Schiaparelli. Palizzio shoes.

Page 177 (right): Necklace by Michael Moraux for Dubaux. Bottega Veneta bag. Round-the-Clock tights. Famolare shoes.

Page 178: Sunglasses by Tropic-Cal. Jules van Rouge earrings. Dark bangle by (Continued on page 208)



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ACCESSORY DETAILS

(Continued from page 207) Alexis Kirk. White bangle: Donald Stannard. Tights by Danskin.

Page 179 (left): Bobbie Kaplan hat. Necklace by Peter and Peggy for P.C. Designs. Dynasty watch. Gemco bag. Sunglasses by Bausch & Lomb. Belt by Yves Saint Laurent. Tights by Beautiful Bryans. Capezio sandals.

Page 179 (right): Hat by Bobbie Kaplan. William de Lillo necklace. Black bangle by Alexis Kirk. White bangle by Donald Stannard. Burlington tights. Givenchy shoes at Delman Shoe Salon, Bergdorf Goodman.

Page 180: Hat by Don Marshall. Belt: Peter and Peggy for P.C. Designs (belt that comes with dress, not shown). Donald Stannard bracelets. Mario Valentino bag. Chadbourn tights. David Evins shoes.

Page 181 (bottom left): Don Marshall hat. Robin Kahn for Castlecliff earrings. Reva bag. Gloves by Bonnie Cashin for Crescendoe-Superb. Christian Dior tights. Palizzio shoes.

Page 181 (right): Hat by Don Marshall. Marisa Christina sweater. Bracelets by Donald Stannard. Bag: Coach Leatherware. Belle-Sharmeer tights. Famolare shoes.

Page 182 (left): Mr. Martin hat. K.J.L. earrings. Bangles: Alexis Kirk. Dynasty watch. Tights by Hanes. Herbert Levine shoes.

Page 182 (right): Hat by Irving Paul for Capadors. K.J.L. beads. Monet bangles. M & M belt. Roman Stripe tights. Shoes by Famolare.

Page 183: Irving Paul for Capadors hat. Glasses: Christian Dior for Optyl Designs. Vendôme earrings. K.J.L. necklace. Alexis Kirk bangles. Dynasty watch. Tights by Round-the-Clock. Shoes by Famolare.

Page 184: Earrings by Bergère. K.J.L. beads. Don Marshall bracelet. Bangles by Napier. Belt: Yves Saint Laurent. Belle-Sharmeer tights. Shoes by Andrew Geller.

Page 185: Earrings by Bobco. Clips by Robert Originals. Bracelets by Michael Moraux for Dubaux. Andrew Geller sandals.

Page 190: Bracelets: Michael Moraux for Dubaux.

Page 191: Adolfo hat, Saks Fifth Avenue. William de Lillo hat pins. Bagatelle bag. Bracelet by Marvella.

Page 192 (left top): Hat by Irving Paul for Capadors, at Honeybee. Renauld glasses. Tights by Christian Dior. Palizzio shoes, at Lord & Taylor.

Page 192 (right): Hat: Bob Greene for Irene of New York. Bergère earrings.

Page 193: Commodore hat, at Saks Fifth Avenue. Earrings by Raoul Calabro. Gloves, Saks Fifth Avenue. Bagatelle bag.

Page 194: Earrings and bracelets by K.J.L. Sandals, Customcraft by Rossi.

Page 195 (left): Earrings by Robin Kahn for Castlecliff. Trifari bracelets. Bagatelle bag.

Page 195 (right): K.J.L. earrings and ring. Bogus pearls by Marvella. Van Raalte tights.

WINTER SKIN

Any-season helper: sunscreen lotion

(Continued from page 199)

who wouldn't dream of spending hours in the sun on a beach in the summer, go on a Caribbean vacation for a week or two and come back with their skin burned to a crisp. They know the dangers of sunburn, and take proper precautions normally. But they still feel they have to soak up as much sun as possible during brief winter vacations."

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